

# THE ILLUSTRATED LONDON NEWS



## NOW DEAF EARS CAN HEAR AGAIN

Simply and inconspicuously as Nature intended!

The latest discovery by the "Ardente" Scientists gives True to Tone Hearing to sufferers from the isolating handicap of deafness, even the so-called STONE DEAF. Whether young, middle-aged or old, rich or poor, using an aid or not—you must try this new "Ardente" way to Better Hearing.

A wonderful boon for Church, Radio, Talkies, Business, Home, Shopping (street safety), and the whole world of sound.

**NOTHING IN or ON the EARS**  
CALL FOR FREE TEST or Write for details, Medical Reports and a FREE TEST in your own HOME.

R. H. DENT (Ltd), M.Inst. P.I., 309, Oxford St., London, W.1.

(Coloured building with square clock) Mayfair 1380/1718/0947.

See local 'Phone Directories for full "Ardente" addresses at:

Aberdeen, Birmingham, Bristol, Cardiff, Exeter, Edinburgh, Glasgow, Leicester, Leeds, Liverpool, London, Manchester, Newcastle, Southampton



We have had the honour of supplying a great many  
TIARAS : CORONETS : RARE JEWELS

for the

Coronation of King George VI. and  
Queen Elizabeth

Fine Jewels at Investment Prices

James R.  
**Ogden**  
& Sons Ltd.  
Court Jewellers  
LONDON & HARROGATE

41 Duke Street, Piccadilly :: 38, James Street, Harrogate

THE ARISTOCRAT  
OF CIGARETTES

## DE RESZKE — of course!



### HOTEL WITH HISTORY

Centuries of history are stored in Taymouth Castle. But it is a modern hotel too. It has its own golf course at its door; trout and salmon fishing; tennis courts. Around it tower the Grampians. The Tay brawls nearby. It is in fact your ideal centre from which to see Scotland as she is—and was.

### Taymouth Castle Hotel

ABERFELDY PERTHSHIRE SCOTLAND

## ORIENT LINE TO AUSTRALIA

WRITE for list of  
Tours and Cruises

Managers: Anderson, Green & Co., Ltd.  
5 Fenchurch Avenue, London, E.C.3  
West End Offices: 14 Cockspur St., S.W.1  
and No. 1 Australia House, Strand, W.C.2  
or Local Agents

Via Gibraltar, Palma, Toulon  
Naples, Port Said, Aden & Colombo  
20,000 TON SHIPS

## VICHY-CÉLESTINS

The world-renowned NATURAL Mineral Water

PREVENTS THE FORMATION OF URIC ACID — Drink it at Meals and during the day — Obtainable Everywhere



### GLENEAGLES

The Unrivalled  
Playground  
of the World

### HOTEL

PERTHSHIRE

RESTAURANT AND SLEEPING CAR EXPRESSES BY LMS

Particulars and tariff from LMS Hotel Services, St. Pancras Chambers, London, N.W.1.

Arthur Towle, Controller.

Wipe just one coat of

## COLRON

WOOD DYE on your bare  
deal floor and other new wood-  
work, polish with

Ask your Dealer or write for particulars  
RONUK Ltd., Dept. 60, Portslade, Sussex

(12 SHADES—  
6d, 1/- and larger sizes)

## RONUK

and they will look and wear like  
real polished oak.

## DEAF

LUXURY HEARING within  
Reach of the Economically Inclined

The Vi-Caide, a new minute deaf-aid, inconspicuous in use,  
powerful and effective, is not affected by movement of any  
description

Amazing and remarkable results are obtained, and it is now  
immaterial how advanced a defect of the middle-ear may be.

PRICE ONLY £4 . 4 . 0 British throughout

Call and test the Vi-Caide for yourself without fee  
or obligation; if unable to call, write for FREE HOME  
TEST and illustrated Price List to

### Ossi-Gaide, Ltd

356-366 OXFORD STREET, LONDON, W.1  
AVON HOUSE—Opposite Bond St. Tube

Telephone: MAYfair 1528/9

## CAR & GENERAL

INSURANCE CORPORATION LTD.

## FOR INSURANCE

HEAD OFFICE: 83, PALL MALL, S.W.1





"Ah! that reminds me  
to **Get Gibbs!**"

It's Super-Fatted!

**GIBBS** SUPER-FATTED **SHAVING CREAM**

GS52J

D. &amp; W. GIBBS LTD., LONDON, E.C.1.

This means that Gibbs Super-Fatted Shaving Cream gives a richer, more creamy lather—a lather that stays moist—your razor will cut close—no need to go over the tough places twice. Super-fattening also ensures an after-feeling of delightful ease and refreshment because it gives something back to the skin.

CHANGE TO GIBBS TO-DAY!

## WELL-BUILT "GREEN'S"

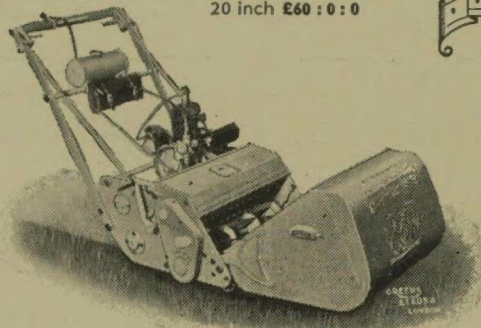
make better-finished Lawns

Many of the finest lawns in the world owe their perfect condition to the regular use of a Green's Lawn Mower. Engineer built of the finest material, they give better results over a longer period than any other mowers made. Thoroughly British, they are built to give easy running, trouble-free service and last a lifetime.

### GREEN'S LIGHT MOTOR MOWER

These machines are specially suitable for private lawns and small sports grounds, are economical to run and most thorough in their results. Made in two-stroke and four-stroke models.

Prices: Two-stroke 14 inch £26 : 10 : 0 ;  
16 inch £35 : 0 : 0 ; 20 inch £45 : 0 : 0 ;  
Four-stroke 16 inch £45 : 0 : 0 ;  
20 inch £60 : 0 : 0



GREEN'S MAKE MOWERS FOR ALL PURPOSES

### GREEN'S SILENS MESSOR

This high speed easy-running hand-driven machine is specially designed for superfine cutting. It gives a delightful surface, entirely free from ribbing. From £5 : 15 : 0, complete with grass box.



Write for Catalogue No. 123

**THOMAS GREEN**  
& SON, LTD.

Smithfield Iron Works, LEEDS,  
2, and New Surrey Works,  
Southwark St., London, S.E.1.

# You are advised to place an order now for the CORONATION NUMBERS OF THE ILLUSTRATED LONDON NEWS

**CORONATION WEEK Double Number**  
**ON SALE MAY 8—TWO SHILLINGS.**

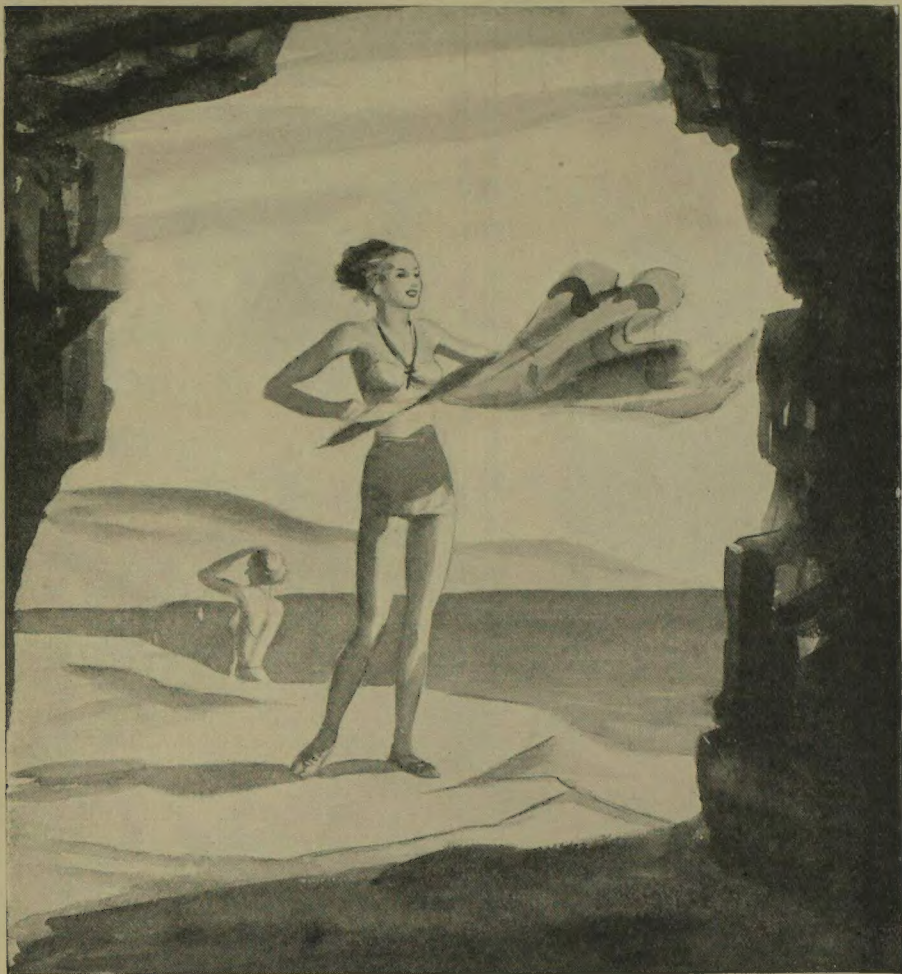
(Containing pictures in Colour and numerous other illustrations dealing with the Coronation of their Majesties King George VI and Queen Elizabeth, and other important personalities associated with this historical event).

**CORONATION CEREMONY Number**  
**ON SALE MAY 15—HALF-A-CROWN.**

(Containing Ten Plates in full Colours, with numerous drawings and photographs illustrating the whole Coronation ceremony in detail and the various stages of the drives in the State Coach).

The demand for the Coronation Numbers of the Illustrated London News is likely to be exceedingly heavy, and for production reasons there is a risk of disappointment unless ordered beforehand. To make sure of your copies, you are advised to place an order now with your regular bookstall or newsagent.





## *The* **CAMBRIAN COAST** *for every kind of Holiday*

Ask half-a-dozen people to describe their ideal holiday place and you will receive six different answers. Yet it would be difficult to find a holiday-maker to whom some feature of that seventy-mile stretch of magnificent coastline between PWLLHELI and ABERYSTWYTH—the Cambrian Coast—does not make a particular appeal.

Rambling amidst its exquisite scenery; romping and basking on its glorious sands; climbing its majestic mountains; breathing its bracing air—in these and in a thousand-and-one other pursuits surely you will find the true meaning of holiday.

Before you decide on your holiday resort this year, make up your mind first to investigate the claims of the Cambrian Coast!

### BEFORE YOU GO

Obtain this book:—"HOLIDAY HAUNTS" 1937, containing Holiday Addresses, etc. (price 6d.)

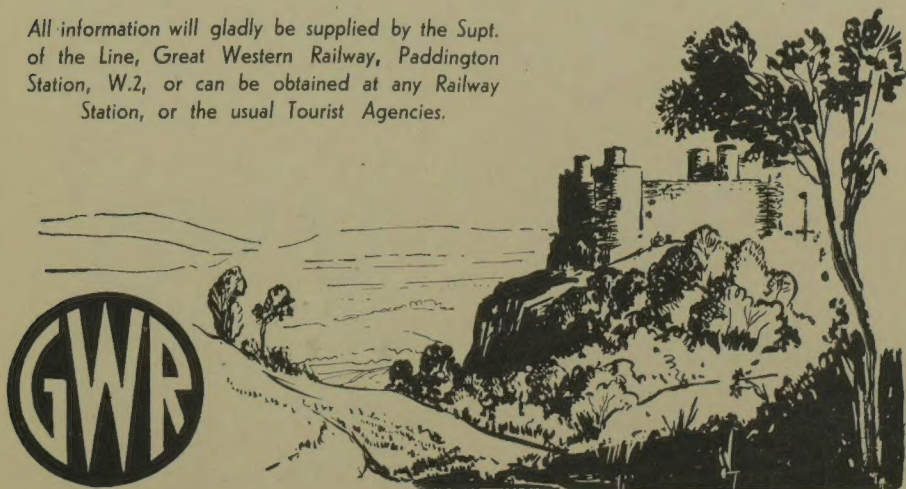
### HOW YOU GET THERE

"Monthly Return" Tickets (1d. a mile 3rd, 1½d. a mile 1st class) issued from nearly all stations.

### WHEN YOU GET THERE

Cheap 1st and 3rd Class Weekly Holiday Season Tickets will enable you to see the best of this lovely Welsh district.

All information will gladly be supplied by the Supt. of the Line, Great Western Railway, Paddington Station, W.2, or can be obtained at any Railway Station, or the usual Tourist Agencies.



## The New "Lichen Crêpe" for Sports Wear

Perfectly tailored for sports wear, with scalloped fastening and a petersham belt in colours to tone with the spotted scarf. In white and pastel shades. Sizes 42, 44, 46. 89/6  
Size 48, 7/6 extra.

(Sent on approval.)

(Catalogue of Cruising and Sports Frocks from the Inexpensive Gown Department on request.)

## Debenham & Freebody

Wigmore Street, W.1 (Debenhams Ltd.)





● A new kind of sock. Self-supporting, suspenderless. The special patented design with a top band containing Lastex yarn does the trick. They can't come down. They don't let you down. No drag, no tension and no wrinkles. 4/6 to 21/-. Obtainable from: Army and Navy Stores, Austin Reed, Colletts, Fortnum & Mason, Gieves, Harrods, Hawes & Curtis, Meakers, Morgan & Ball, Selfridge's, Simpson's and other good hosiers.

## TENOVA self-supporting socks

Patent No. 323457. Reg. Design 748974.

Tenova Ltd., 157-161 Regent Street  
London, W.1. Regent 2424



### SPECIAL CORONATION STAMPS of the BRITISH EMPIRE

This unique offer of a Special Issue to commemorate the Coronation will not only be a wonderful souvenir of this historic event, but will be a safe investment and in a few months should appreciate in value.

COMPLETE SET - 202 Stamps  
from the Crown Colonies, Dominions, Newfoundland  
and Mandated Territories.

57/6 UNUSED Blocks of 4, £11 10s. USED 87/6  
Blocks of 4, £22  
185 Stamps from the 45 Crown Colonies  
27/6 Unused, Complete, Used, 42/6.

These sets are in great demand, and we advise early application to avoid disappointment. We can guarantee delivery for all orders placed now.

We are determined to satisfy you!  
Write for descriptive List and Order Forms for all the Coronation sets priced individually, mint and used  
**H.E.A. WALLACE**  
94 OLD BROAD ST.  
LONDON E.C.2 Phone LONDON WALL 4987

For our reference please quote Advt. No. L.L.N. 28 Rytad

**SUPERFLUOUS HAIR**  
removed rapidly and for ever in one treatment by new Diathermic method. Genuinely guaranteed that hair never regrows. Special Home Treatment (not a depilatory), 50 francs or 10/-, sent post free.  
**LILLIAN GRANT.**  
Write, call or 'phone: Littre 24.72  
76, rue de Rennes, 76. 18, River Way  
Paris 6e. France. Ewell, Surrey

Private CASH Advances  
By W. H. DURHAM LIMITED,  
14, Clifford St., London, W.1. Est. 1913  
**£50 to £5,000**  
Without Security.

## "THERE GOES YOUR SHIRT"

By GILBERT HOLIDAY



The Riderless Horse at Becher's Brook—  
with Nothing on Him but Somebody's Shirt

A fine print in colours after the original picture, is published by  
THE SPORTING GALLERY

Remarque Proofs (25 only) £2.2.0; Artist's Proofs (15 only) £1.1.0

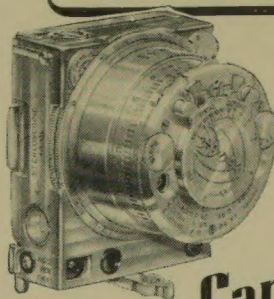
### Memorial Exhibition.

An Exhibition of Paintings and Drawings by the late Gilbert Holiday will be opened on April 27th at The Sporting Gallery.

Address as below

**THE SPORTING GALLERY,**  
70, JERMYN STREET, ST. JAMES'S, LONDON, S.W.1

Compass



## Camera for the Layman

Look around you. Think of all the pictures you would like to take or possibly have tried to take without success. Then look at Compass—a revolution in miniature cameras that for the first time makes the taking of photographs as easy for the beginner as for the expert. The secret is in the patent "Unit Reading" System; this so links the technical accessories with automatic precision as to enable anyone to produce a good photograph first time. A Compass will add to the pleasure of your holidays and travels.

The Compass Camera is £30; suitable payments may be arranged.

• Write for the 48pp. illustrated booklet, or better still call for a demonstration, without obligation, at

**PRECISION CAMERAS LIMITED**

Nine Piccadilly Arcade, London, S.W.1.  
REgent 5225

L.F.W. 46

*Your holidays*  
**ABBZIA  
BRIANI  
GRADO  
PORTOROSE  
GROTTE DI POSTUMIA**  
*Information: "AZIENDE DI CURA"*

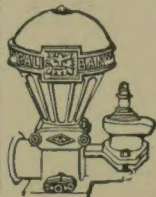
"TOURIST" LIRE (the £ is now worth 60% more) Hotel Coupons at fixed prices (6s. to 13s. a day inclusive). Petrol Coupons. 50 to 70% Reduction on Railway Fares.  
Information: E.N.I.T., 38, Piccadilly, London; E.N.I.T., 14, Park Circus, Glasgow; or any Travel Agency.

### Rare British Colonial Stamps

sent on approval.

The cheapest dealer in the World for British Colonial rarities is—

**T. ALLEN,**  
FRINTON-ON-SEA,  
ESSEX



### YOUR CISTERN IN THE ROOF

supplied by BAILEY'S "CALIBAN" RAM. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention.  
**SIR W. H. BAILEY & Co., Ltd.**  
Salford 5, Lancs.

### YOUR CHEMIST SELLS

*Pendell's*  
APPROVED  
BY DOCTORS  
FAMOUS FOR  
FIFTY YEARS

ESTABLISHED 1760.



### for Mellowness

If your preference is for a whisky mellowed and matured as an old vintage wine, your choice will be

**SANDEMAN'S  
V.V.O.  
SCOTCH WHISKY**

The King of Whiskies

If any difficulty in obtaining supplies apply to **SANDEMAN & SONS, LTD.** (Dept. H.),  
Forth Street, EDINBURGH.



I'm off to see about a Flat at PARK WEST...

there's a fine Swimming Pool—so they tell me

Gymnasium too— (shall soon touch my toes)

then there's Squash... marvellous game that

a Club and a Bar... just think of that, my boy

and a Restaurant—at prices that beat me

and... er... here we are

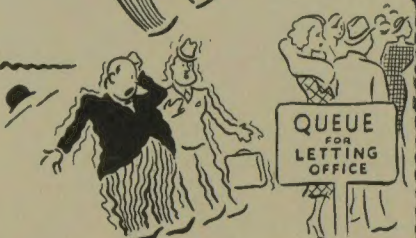
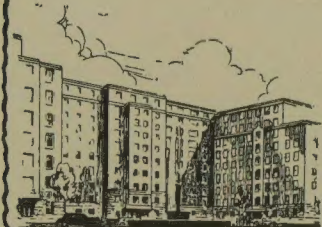
FLATS OF 1-5 ROOMS  
from £95 - £320 p.a. inc.

## PARK WEST

MARBLE ARCH · W

Letting Office open daily 9 a.m. till dusk (mind the queue). Brochure on request (but don't pore over it too long!) from "L.N."

"BELL" MODERN FLATS  
115 Park Street, Mayfair, W.1.  
Phone: Mayfair 4201



## THE CALL OF THE CONTINENT



### New ways for new holidays!

If you have never met the Dutch in their own land, followed the mighty Rhine until you reach the Black Forest, or gazed upon the tremendous snow-clad peaks of the mountains of Austria, or Switzerland, you have yet to learn how fair and how friendly the world can be.

Nor can anything equal the flashing beauty of the Italian lakes or the flowers and brilliant colours of the Dolomites.

And if you would meet with living history, there are the ancient Scandinavian cities where the past still lives, and the smaller towns of Bavaria and Austria, where bygone days are still represented in colourful national costumes.

Such a choice may be bewildering, especially when one remembers that France, Belgium, and the Riviera in particular, claim your attention.

Turn your face towards the Continent and discover these treasures yourself this year, and don't forget that a Continental Holiday in 1937 costs about 25 per cent. less than last year.

### 16 CONTINENTAL ROUTES

HARWICH	-	-	-	-	HOOK	DOVER	-	-	-	-	-	CALAIS
HARWICH	-	-	-	-	FLUSHING	DOVER	-	-	-	-	-	DUNKERQUE
HARWICH	-	-	-	-	ANTWERP	DOVER	-	-	-	-	-	OSTEND
HARWICH	-	-	-	-	ZEEBRUGGE	FOLKESTONE	-	-	-	-	-	BOULOGNE
HARWICH	-	-	-	-	ESBJERG	NEWHAVEN	-	-	-	-	-	DIEPPE
GRIMSBY/HULL	-	-	-	-	HAMBURG	SOUTHAMPTON	-	-	-	-	-	HAYRE
HULL	-	-	-	-	ROTTERDAM	SOUTHAMPTON	-	-	-	-	-	ST. MALO
NEWCASTLE	-	-	-	-	BERGEN	GRAVESEND	-	-	-	-	-	ROTTERDAM

For all information apply Continental Departments LIVERPOOL STREET STATION, E.C.2 (for HARWICH Routes), or VICTORIA STATION, S.W.1 (for SOUTHERN Routes), or any Station, Office or Agency of the Great Western; London Midland & Scottish; London & North Eastern or Southern Railways.

## GWR - LMS - LNER - SR

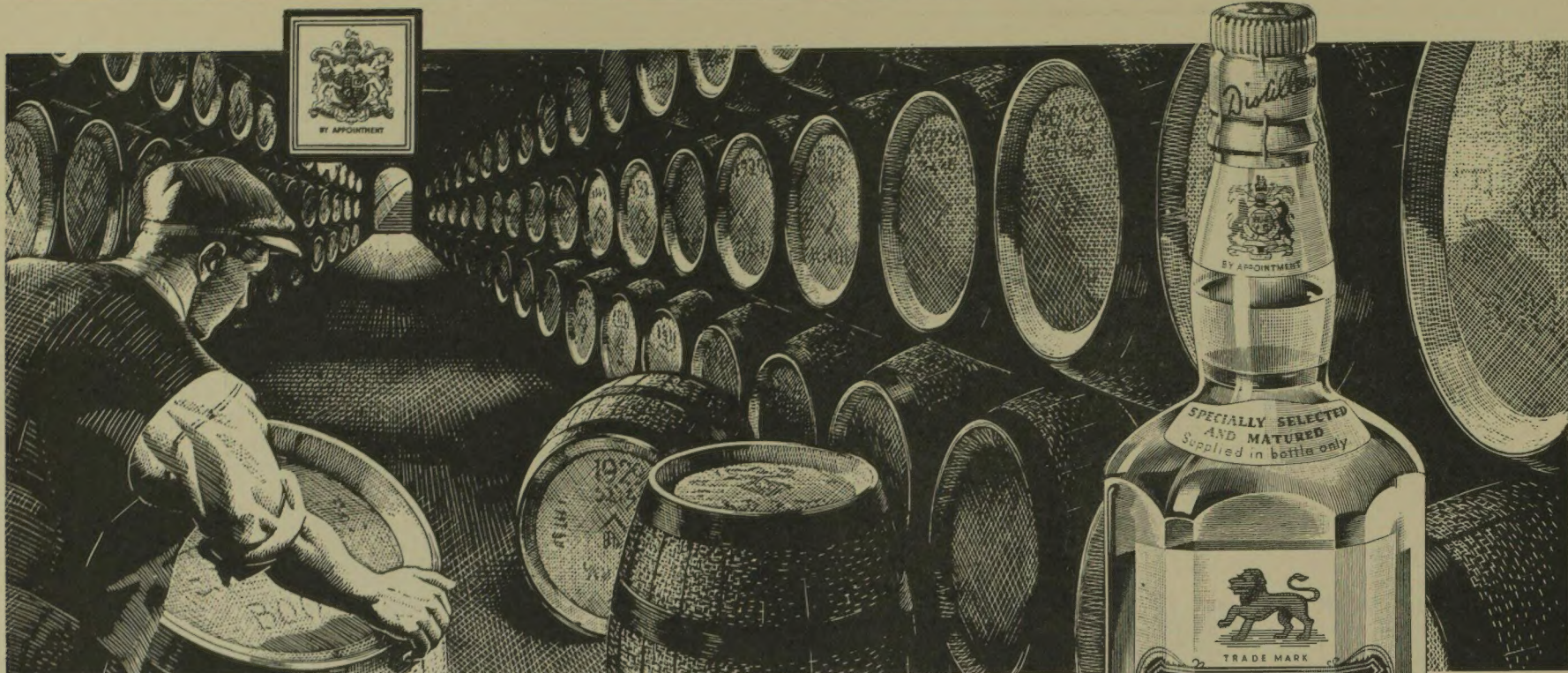


Sportsmen!... Travellers!... For a vacation that's really unusual and really worth while, explore the fjords, the quaint fishing villages, the deep forests and woodland lakes of Newfoundland, "the Great Island." A complete change of scene! Enjoy the tang of balsam and salt air... the invigorating coolness of the North... the picturesque, kindly folk. Rare canoeing, fishing (the best and biggest salmon), camping... as well as tennis and golf. Best of all, the trip is remarkably economical! Low rates are offered by modern camps and hotels.

Write for free booklet, "Come to Newfoundland," to Trade Commissioner, London; Furness, Withy & Co., Ltd., Liverpool; or Newfoundland Tourist Development Board (Dept. R), St. John's, Newfoundland, or any travel agency

## NEWFOUNDLAND





*It takes time to bring gin to the perfection that is*


# BOOTH'S

THE *Matured* GIN

THE ONLY GIN WITH THE BLUE SEAL OF THE INSTITUTE OF HYGIENE

BOOTH'S DISTILLERIES LIMITED • 83-85 TURNMILL STREET • LONDON E.C.

*Dorland*



There's  
**LIFE**  
at  
*Harrogate . . . always*

- The Social Life . . . dinners, racing . . . her Hotels are the hub of Social Yorkshire . . . her shops have branches in London, Paris and New York.
- The Healthy Life . . . her waters are nature's surest palliative and cure for almost every disorder.
- The Lazy Life . . . in the lap of serene nature, motoring in the Dales, visits to Fountains Abbey, Rievaulx, Byland, the Moors . . . Life in its every glorious facet!
- The Holiday Life . . . Tennis, Golf, Polo, Music, Indoor Entertainments.


SPEND A SPA HOLIDAY AT

## Harrogate

"IT'S QUICKER BY RAIL"

THERE ARE MONTHLY RETURN TICKETS BY ANY TRAIN. ANY DAY, FROM ANYWHERE AT 1d. a mile 3rd class — 1½d. a mile 1st class.

Official Guide free from B. Wiltshire, Publicity Manager, Harrogate, or any L.N.E.R. Agency.



BY APPOINTMENT

## HOWARD'S "DUVET" CHAIRS

PAINTING  
DECORATION  
FURNITURE  
UPHOLSTERY

HOWARD'S  
PARQUET  
FLOORS



HOWARD & SONS, LTD  
31, OLD BURLINGTON ST., W.1  
(Late of Berners Street)



# THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

SATURDAY, MAY 1, 1937.



THE NATION'S NEW TREASURE-HOUSE OPENED BY THE KING: THE GREAT HALL OF THE HISTORIC QUEEN'S HOUSE, THE CENTRAL PART OF THE NEW MARITIME MUSEUM AT GREENWICH—THE CHATHAM CHEST ON THE LEFT.

The National Maritime Museum at Greenwich, the first National Museum of its kind to be established in England, was opened on April 27 by H.M. the King, who was accompanied by H.M. the Queen. The Museum contains, without question, the finest collection of maritime antiquities and pictures in the world. We have illustrated a number of these in a series of three sections in issues preceding this; and here, and on subsequent pages, we give a number of

photographs of the historic Queen's House, which forms the central part of the Museum buildings, and houses the exhibits of earlier periods; together with a double-page diagrammatic drawing of the entire museum, showing the arrangement of the galleries. In the above view of the Great Hall, the famous "Chatham Chest" is seen on the left. This was inaugurated by Drake, Hawkins and others, after the Armada, for the relief of distressed seamen.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.





THE VIEW FROM THE QUEEN'S HOUSE TOWARDS GREENWICH OBSERVATORY: THE LOGGIA OF THE RESIDENCE DESIGNED BY INIGO JONES FOR JAMES I.'S QUEEN.



MARKING THE LINE OF THE OLD WOOLWICH ROAD, WHICH THE QUEEN'S HOUSE WAS BUILT TO SPAN: A COLONNADE AT THE MARITIME MUSEUM.

#### THE NATION'S NEW TREASURE-HOUSE OPENED BY H.M. THE KING: VIEWS FROM INIGO JONES' FAMOUS QUEEN'S HOUSE.

In building the Great Hall of the Queen's House (illustrated on our front page) Inigo Jones demonstrated his belief in the cube as the perfection of form, and made each of its dimensions forty feet. Round the Hall ran a gallery, from which there was access to the Queen's two principal rooms upstairs. On the west was her sleeping-apartment, with a ceiling painted by Italian workmen, perhaps by Gentileschi; and on the east her boudoir, embellished with festoons

of fruit and flowers carved in high relief; and a ceiling without parallel in English art, designed to imitate moulded plaster, but carved out of wood and gilded like the stern of a Stuart man-of-war. Leading from the gallery on the southern side was the Bridge Room, which spanned the Woolwich Road. On the southern, or Park, side of the house the chief feature was a loggia, which gave the Royal Family a fine view-point—its entablature supported by Ionic columns

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.





FOREMOST AMONG THE ARTISTIC TREASURES OF THE QUEEN'S HOUSE: THE CEILING OF THE QUEEN'S BEDROOM, DECORATED IN THE POMPEIAN MANNER BY ITALIAN WORKMEN UNDER THE DIRECTION OF INIGO JONES (ABOVE); AND A DETAIL OF THE PAINTINGS.

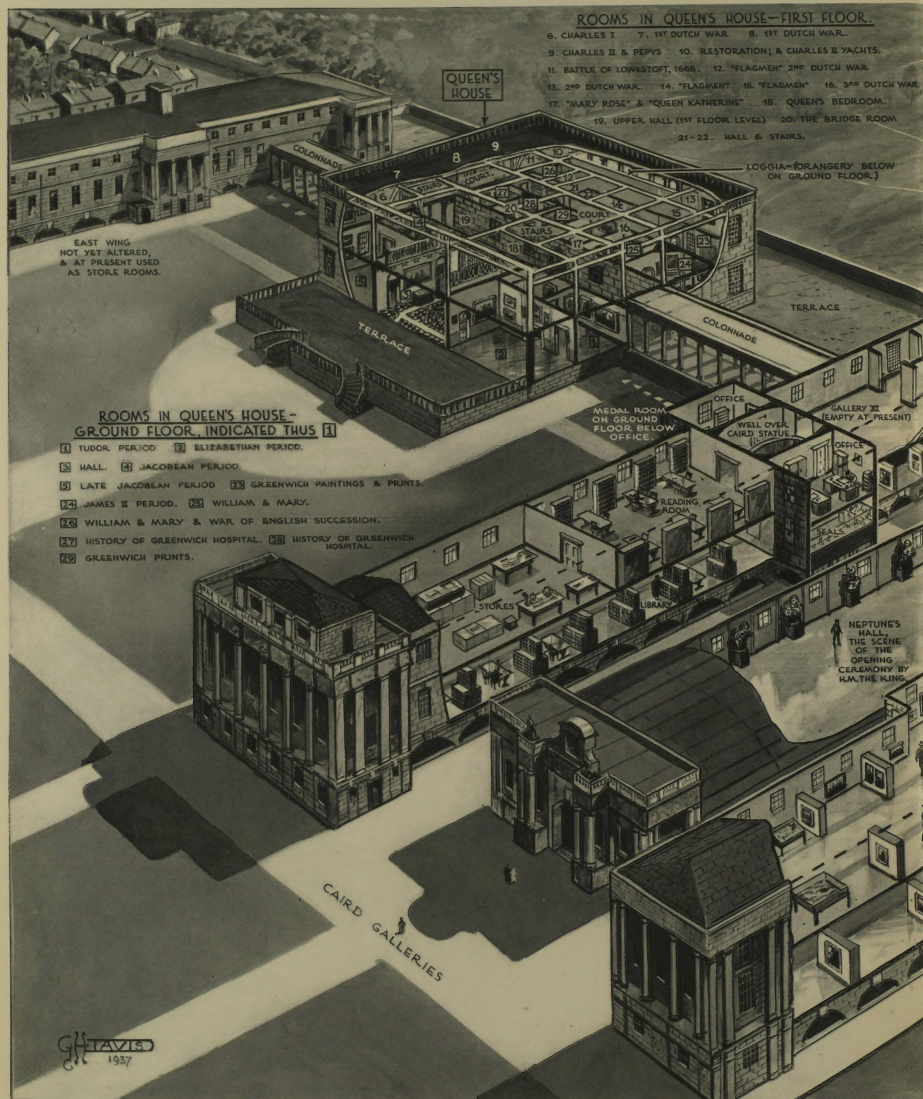
THE NATION'S NEW TREASURE-HOUSE AT GREENWICH: A SPLENDID SEVENTEENTH-CENTURY PAINTED CEILING.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.



# A NEW FANE FOR OUR NAVAL GLORIES: GREENWICH'S

SPECIALLY DRAWN FOR "THE ILLUSTRATED



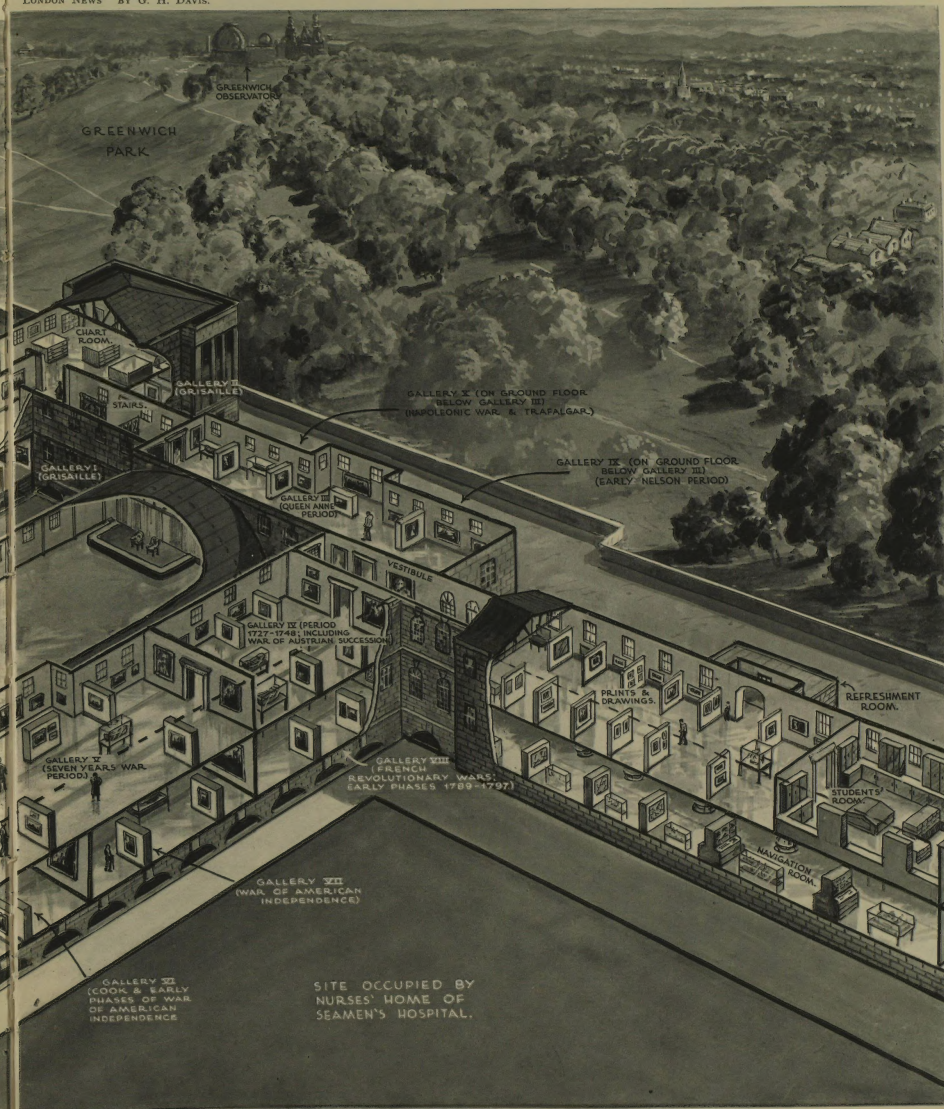
## HOW THE NATIONAL MARITIME MUSEUM SETS OUT ITS UNMATCHED COLLECTION OF MARINE SHOWING THE EARLIER PERIODS ARRANGED IN THE QUEEN'S HOUSE (ABOVE), AND THE

The centre of the National Maritime Museum is the restored Queen's House. This, in turn, is a part of the old Royal Palace of Greenwich, which had its origin in the fifteenth century. The Palace played an important part in history under the Tudors. Henry VIII. was born there, and, doubtless, acquired there the love of ships which was the one abiding passion of his life. In 1617 James I. commissioned Inigo Jones to demolish the Gate House of the old Palace and build on the site a house fit for a Queen, which should straddle the Woolwich Road, and enable the court to pass from the

Palace Garden to the Park without setting foot on this road. The house that Jones created was the model for the big country seats which were built in those years. It was completed under Charles I. It came unscathed through the Commonwealth, and was even used as a sort of naval shrine of honour. Here, after the battle of the Gabbard, the body of General Deane lay in state; and Inigo Jones's Hall served the same purpose in the obsequies of the illustrious Robert Blake. Mary II. pressed forward the foundation of a Seamen's Hospital at Greenwich. She stopped Wren from carrying out

## UNIQUE COLLECTION, ON A SITE OF HISTORIC INTEREST.

LONDON NEWS" BY G. H. DAVIS.



## ART AND HISTORIC RELICS: A DIAGRAMMATIC VIEW OF THE GALLERIES AT GREENWICH, LATER PERIODS, SUBSIDIARY COLLECTIONS, READING ROOMS, AND THE CAIRD GALLERIES (BELOW).

a grandiose scheme which would have involved the demolition of the Queen's House. She is thus directly responsible for the present "lay-out" of the buildings at Greenwich. In 1705 the first pensioners—veterans of La Hogue—arrived at Greenwich and were accommodated in the King's House. In 1730 the Queen's House welcomed another Queen, the gracious Caroline, consort of George II. It was in honour of this occasion that the house was reconditioned in the taste of the day, and the entire structure overlaid with stucco. Though this may seem to us to have been an insult to the work of Inigo

Jones, it had, at least, the merit of preserving the details of the exterior of the Queen's House for later generations. Subsequently, the Queen's House formed part of the Naval School at Greenwich; and the colonnades which are now such a distinctive feature of the buildings were erected for the boys to play under in wet weather. It would be difficult to imagine a more appropriate site for a National Maritime Museum than the Queen's House and its surroundings. From James I. to George III. every English monarch resided there or paid it visits, with the possible exception of Anne





By ARTHUR BRYANT.

SOMEWHERE in his writings, my friend and master, Professor G. M. Trevelyan, describes St. John's College, Oxford, not as "mere stone and mortar, tastefully compiled, but an appropriate and mournful witness between those who see it now and those by whom it once was seen." This is very true, not only of this particular Oxford college, but of almost every ancient building and homely scene in southern England. To travel across Britain without knowing something of its crowded history is to miss half the pleasure of doing so. It is to miss a great deal more—the lesson which that past, rightly comprehended, can teach the present. And nowhere can it do so as effectively as in this crowded, historic island.

I had that thought the other Sunday afternoon when, wearied of the problems of to-day, I took my car out of the garage and turned its wheels westwards. For many years at this season it has been my wont to do so, crossing the upper Thames Valley and the Cotswolds to greet the Spring as she marches northwards up the Severn Valley. No journey that I know of has such quiet power to relieve the mind and restock it with pleasant images. It enables one to recapture something of the thrill, refreshment, and rededication which came to the old pilgrims when, as spring came round, they took down staff and wallet and, leaving the memories of the winter and the cares of village or home-town behind them, set out for the good of their souls to travel the world.

Then longen folk to go on pilgrimage.

I live, like Lord Beaconsfield, Edmund Burke, and John Hampden's freemen, in the county of Buckinghamshire, a circumstance of which I am pardonably proud. A mile or so from my door is the great house of Claydon, whose munificent owner in the mid-eighteenth century put Burke into Parliament. But it was not of this that I spoke to my guests as I drove past the homely park, the grey church nestling against the façade of the house, and the old deserted brick bridge which tells the traveller that he is passing not a mere dwelling-place, but a shrine of English history. For the first of Claydon's memories that comes to the mind is of an earlier century: of how old Sir Edmund Verney, the Royal Standard-Bearer, turned out to do battle for the King, while his son, Sir Ralph—the same who had taken down on his knee the hasty pencil-notes to which we owe our chief account of Charles I.'s attempt to arrest the five members—sadly buckled on his armour in the service of Parliament. Neither had his heart in that quarrel. He was no friend to the hated Bishops, Sir Edmund told the future Lord Clarendon, but he had eaten his royal master's bread for thirty years and he could not do so base a thing as to desert him in his hour of necessity. His ring is still preserved at Claydon House; it was taken from his severed hand on the morrow of his first battle of the Civil War: he had fallen still clutching the standard he had pledged his life to defend.

That was my first thought of the past as my car sped westwards in holiday mood. It was not my last.

Twenty miles further on we skirted the village of Great Tew. And here another memory of the seventeenth century caused me to remind my guests, who had come from the other side of the world, that here once dwelt an English nobleman who had made his home in this place a resort of all the best and noblest minds of the country—a house which, "being within ten or twelve miles of the University, looked like the University itself by the company that was always to be found there." A little paradise among the little

comfort for all his learning. Like Hamlet, henceforward he wore only black, so that men rightly supposed him in mourning for the fate of his country. After the first battle of Newbury the body of "this incomparable young man" also was found among the dead; he had exposed himself recklessly, not out of any hatred of an enemy of his own blood, but because his great heart could not any longer bear to contemplate the "calamities and desolation" which his country was forced to suffer.

But I had not done with the wars of the seventeenth century. Far to the right, as the car soared and swooped over the rolling country where Cotswold, Evenlode, and high cloudland meet, I saw the distant hill which looks down on Edgehill field, where Verney the Standard-Bearer lost his life and old Sir Jacob Astley, commander of the King's infantry, uttered his famous prayer: "Lord, Thou knowest how busy I shall be this day; if I forget Thee, do not Thou forget me. March on, boys!" Then, before me, at the top of a long incline, I saw another hill—

Stow-on-the-Wold  
Where the wind blows cold.

Here the Civil Wars ended. And it was Sir Jacob Astley, campaigning like the old professional soldier he was, who had the last word. Sitting philosophically on his drum in the stone market-place, close, I dare say, to the stocks that still linger there, he turned to his captors with a cheerful, "Well, gentlemen, you have done your business and may now go to play, unless you fall out among yourselves." In the whole range of recorded utterances, I can think of none more English and of few more true. The tragic history of a generation was to prove how right he had been.

Even now my casual afternoon's contact with the English wars of the seventeenth century was not quite done. Standing high above Broadway I looked down from the spot where, in the early summer of 1644, King Charles's soldiers gazed with pleasure over the muddy vale in which their pursuers were still floundering, and later, as I came home by another way, passed through the village of Padbury, where iron Cromwell, fresh from the storming of Hillesden House, massacred his prisoners sooner than be at the risk and charge of keeping them. There were bitter hatreds dividing the hearts of men in that England, who might otherwise have been good friends and peace-keeping citizens. Of those hatreds, based on an imaginative idealism that was alien to the spirit of England, nothing now remains: in their time they accomplished much evil and no good. For the

differences that Englishmen fought Englishmen to settle were not settled on those battlefields, but only intensified: they remained for a very different generation to liquidate. Common sense and good-humoured compromise did what fiery enthusiasm could never do. It was a far cry from the angry charge at Edgehill and the slaughter at Padbury to the sensible, profitable commonplaces of the Convention Parliament and the Act of Settlement. It was of these things that I was reminded as I travelled across the face of England through April clouds and shadows.



"THE ILLUSTRATED LONDON NEWS." CORONATION WEEK DOUBLE NUMBER: A REPRODUCTION IN MINIATURE OF ITS COLOURED COVER.

The next issue of "The Illustrated London News" (May 8) will be a Coronation Week Double Number. The demand for it is already so great that our readers are advised to order their copies immediately from newsagent or bookstall. With it will be given a Presentation Plate—"Their Majesties King George VI. and Queen Elizabeth." The contents, in colours and in photogravure, deal with all the phases of the Coronation, the chief personalities concerned with it, and so on, by means of many pictures of remarkable interest and special articles by experts.

stony hills of north Oxfordshire, it seemed to them, and they flocked thither, "to study in a better air, finding all the books they could desire in his library, and all the persons together whose company they could wish." Lord Falkland's lot, also, was cast in that tragic time of Civil War. The peace and learning of that paradise was shattered by the angry rumours of battle: the grey Colleges to the south, from which poets and scholars had come to Great Tew, trembled to the sound of encircling cannon. And poor Falkland, the sweet and gentle-tempered, who had pitied unlearned gentlemen on a rainy day, found little



## COMMEMORATING THE FIRST SOVEREIGN OF THE HOUSE OF WINDSOR.



THE KING UNVEILS AT WINDSOR THE FIRST PUBLIC MEMORIAL TO HIS FATHER, KING GEORGE V.: A GENERAL VIEW AFTER HIS MAJESTY HAD RELEASED THE FLAGS; SHOWING (FROM LEFT TO RIGHT IN THE CENTRE) THE QUEEN, THE KING, AND QUEEN MARY—(INSET ON LEFT) THE CENTRAL CENOTAPH UNVEILED.



THE DEDICATION OF THE MEMORIAL: THE ARCHBISHOP OF CANTERBURY (HOLDING HIS CROZIER) PRONOUNCES THE BLESSING, AFTER A SERVICE CONDUCTED BY THE DEAN OF WINDSOR, BEFORE THE KING AND QUEEN AND QUEEN MARY.



AFTER THE UNVEILING CEREMONY: THE KING LAYING A WREATH ON THE MEMORIAL TO HIS FATHER ERECTED BY CITIZENS OF WINDSOR AND ITS CANADIAN NAMESAKE: (ON THE LEFT) THE QUEEN AND QUEEN MARY.

On St. George's Day, April 23, the King unveiled the Windsor Memorial to his father, King George V. The Dean of Windsor first conducted a short dedication service, and the blessing was pronounced by the Archbishop of Canterbury. The Mayor of Windsor then read an Address, in which he mentioned that "our friends in the city of Windsor, Ontario" had shared in the memorial. The King in reply thanked the people of the Royal Borough and said: "This memorial will be a new link in the long chain of associations which has bound together my House and the

citizens of Windsor. I like to think that it is also a link with another Windsor in the great Dominion of Canada. . . . To me personally the memory of my Father will always bring the inspiration of a high example." When his Majesty released the flags draping the cenotaph, the band of the Coldstream Guards played the National Anthem and the side fountains came into operation. The King then laid a wreath at the foot of the memorial. The inscription on the cenotaph records that King George V. was "First Sovereign of the House of Windsor."



## BOOKS OF THE DAY.

MY tale of books this week may appropriately begin with one that has a close affinity, in theme and purpose, with the National Maritime Museum, whose inauguration by the King was arranged for April 27, a prelude, as it were, to the greater ceremony of the Coronation a fortnight later, but having one picturesque feature absent from that event—his Majesty's royal progress down the Thames to Greenwich. The book in question is "SEA AND RIVER PAINTERS OF THE NETHERLANDS IN THE SEVENTEENTH CENTURY." By Admiral Sir Lionel Preston, K.C.B. With 114 illustrations (Oxford University Press and Humphrey Milford; 30s.). The author himself indicates the topical interest which his work acquires through the formal opening of the great institution. "The Museum," he writes, "gives a visible history of our early navy and mercantile marine, and also contains a collection of oil paintings, many by the lesser known Dutchmen of the seventeenth century, for at that period the Dutch alone were capable of the art of transferring our victories to canvas or panel. These pictures form a striking illustration of our early struggle for maritime supremacy, and our debt to the ships and sailors who laid the foundations of an Empire."

Admiral Preston combines the enthusiasm of a collector with a long career at sea, which has afforded him many opportunities of meeting devotees of art in other lands, and has naturally, one may add, enabled him to view representations of ocean, sky, and ships (even those of an earlier age) with a professional eye. His object is partly to rescue from oblivion, or rather, perhaps, to make known to British art-lovers, some of the more obscure Dutch marine artists. "A few great names," he writes, "are honoured from time to time, and in England the Willem Van de Velde, father and son, receive a full mead [sic] of homage, but little or no references are made to those other admirable painters of the seventeenth-century seas, loosely termed 'school of.' One purpose of this book will be to introduce the latter individually, for a slight knowledge of their respective work will help to give a truer appreciation of that of their great contemporaries."

For connoisseurs of maritime art, Admiral Preston's book will doubtless have deep interest, and they will appreciate both its special contribution to the study of their subject and the limits within which the author has had to compress his work. Possibly they may regret, considering the vast scope of marine motive in Dutch art of the period, that the scale of illustrations—generous as it is for popular purposes—could not have been more comprehensive. Personally, I approach these matters without the least pretence to expert knowledge, and I look at the book from the point of view of the general reader. Its external attractions, such as the quality of the plates, are at once obvious, while the author's compact letterpress, with his outline of the various phases of Dutch marine painting in the seventeenth century and his biographical details of the various painters, is at once readable and self-explanatory.

On the other hand, I am left a little vague as to the other purposes of the book besides that of making known neglected painters. How far, for example, can it be taken as a complete outline of the subject—that is, as telling ordinary persons all they need to know, and on what principle has the selection of illustrations been made? A little more prefatory light on these points would, I think, have been acceptable. I presume that the illustrations, which are massed together in a concluding section, are in order of date, but dates are not given with the artists' names under the pictures, and the system of references might have been a little more convenient. To obtain the date of any particular picture reproduced, one has to refer back to the tabulated list of painters (printed sideways) preceding the section of illustrations. On looking up the painters of the first three pictures, by the way, I do not find them mentioned in this list, although their names occur in the body

of the book and also in the index at the beginning. In spite of such minor defects, however, this volume will be very useful to those wishing to make an introductory study of Dutch marine painting.

Another art book of immediate interest in connection with current events is "PAINTINGS OF THE ROYAL COLLECTION." An Account of his Majesty's Pictures at Windsor Castle, Buckingham Palace, Hampton Court, Holyroodhouse, and Balmoral. By Roy Bishop. With sixty-five illustrations (Harrap; 12s. 6d.). This is a very enjoyable book, and the numerous illustrations, including the coloured frontispiece—Jan Vermeer's "Lady at the Virginals"—are extremely well reproduced. The letterpress is seductive, for whenever I dipped into it I found it hard to break off. Mr. Bishop's aim has been to write for the general public rather than the art student, and so he has wisely concentrated not so much on art criticism as on the subjects of the pictures and personal details connected with them or the artist. He provides, however, a list of paintings in alphabetical order of artists, with dates and other particulars. Consequently, the book is at once a valuable survey of the Royal Art Collections and an engrossing variorum of social and biographical incident. The author was long associated with Lord Duveen, and conducted exhibitions of British art in various capitals. He also organised for King Edward VIII. the "Floating

need of capable, knowledgeable selection and rearrangement. This task Queen Mary tackled with characteristic thoroughness, supplementing her instinctive, exquisite taste with reading and determined search for information which have made her an acknowledged expert in many matters concerning antiques and period furniture."

Another popular work concerning our Royal House has an unusual provenance. A famous London firm decided to celebrate its own centenary and at the same time to express its loyalty by publishing a book entitled "THE THRONE OF BRITAIN." By Claud Golding. With Coloured Frontispiece Portrait of the King and other illustrations (Marshall and Snelgrove; 6s.). This attractive book begins with a happy character-sketch of King George VI. and Queen Elizabeth, emphasising his Majesty's knowledge of "big business" and active personal interest in industrial welfare. Appendices contain short notes on all his predecessors on the throne, and on the various orders of chivalry and merit, with a genealogical table of the British Royal Family from Alfred the Great.

The two historic buildings most intimately connected with the coming royal ceremony claim each a volume to itself. Admirable in every respect is "ROYAL WESTMINSTER AND THE CORONATION." By J. G. Noppen, F.S.A.

With Preface by the Duke of Norfolk, Earl Marshal, and eighty-three illustrations (*Country Life*; 8s. 6d.). This is an authentic and beautifully produced volume. Part I. traces the history of the ancient Palace and Abbey, and Part II. describes the Coronation ceremony, the Regalia, processions and banquets (some discontinued), officials and prelates, with legends and anecdotes concerning former Coronations. Part I. also records some dramatic incidents, such as a burglary and a murder in the Abbey, and a more diverting occasion in 1176 when at a Synod the then Archbishop of York disputed with his Grace of Canterbury a seat of honour, and "unmannerly enough, swasht him downe meaning to thrust himself between the legat and the archbishop."

At the other end of the Coronation processional route the history of the building that forms its starting and returning point is compactly chronicled in a book entitled "FROM GORING HOUSE TO BUCKINGHAM PALACE." Our Royal Residence from the Earliest Times and the Famous People connected with it. By O. G. Goring. Illustrated (Nicholson and Watson; 8s. 6d.). It may be news to some readers that the Marble Arch formed part of Buckingham Palace from 1836 to 1851, in which latter year additions to the Palace necessitated its removal to a position near the "Tyburn Gallows." There exists a lithograph of Queen Victoria setting out from Buckingham Palace through the Marble Arch to her Coronation.

One of the most agreeably written and illustrated summaries at a popular price is "ROYAL CAVALCADE." The Coronation Book of King George VI. and Queen Elizabeth. By E. Thornton Cook (Ward Lock; 2s. 6d.). An interesting feature of this work is the end-paper facsimile of the proclamation of George VI., with its numerous signatures. There are also many little personal details about their Majesties. Thus, at the Battle of Jutland, on board H.M.S. *Collingwood* "in the intervals of active duty, someone saw Prince Albert making cocoa for the wearied men." Again, after the birth of Princess Margaret, at Glamis Castle, "the Duke strolled into the little village shop at the Castle gates to register his daughter."

To the Duke and Duchess of Gloucester is dedicated, by gracious permission, "THE KING." The Story and Splendour of British Monarchy. By W. S. Shears. With Coloured Frontispiece and twenty-five other illustrations (Hutchinson; 6s.). In a succession of brief essays the author answers the questions—What is Kingship? What has it meant to England? "I have not written," he adds,

(Continued on page 8.)



THE ZOO'S NEW STUDIO OF ANIMAL ART OPENED BY THE CHAIRMAN OF THE L.C.C.—WITH A TIGRESS CLOSE BEHIND HIM IN THE "SITTERS" CAGE: LORD SNELL MAKING THE INAUGURAL SPEECH, AND (IN RIGHT FOREGROUND) LORD ONSLOW, PRESIDENT OF THE SOCIETY FOR EMPIRE FAUNA PROTECTION.

The new Studio of Animal Art, an interesting innovation at the Zoo, was opened on April 21 by Lord Snell, Chairman of the London County Council. Behind him, in the cage provided for animal sitters, was Sheila, the tigress. The main studio allows about twenty-five students to work at a time at different levels, stepped as in a lecture theatre. The cage has sliding doors at the back, and in front a stout metal grille, about 20 ft. wide by 10 ft. high. Daylight is controlled by opaque valves, and an installation is provided for working by electric light. There are also two smaller studios, similarly arranged, and it is proposed later to add a cinema. The new building was designed by Messrs. Lubetkin and Tecton, architects of the popular Penguin Pool.

Art Exhibition" on behalf of the British Legion, and took it to New York in the *Aquitania*. Some record of that probably unique adventure might perhaps find place in the National Maritime Museum.

Matters of art are only incidental, and subordinate to the general history of our Royal House, in another entertaining volume—"THE STORY OF WINDSOR CASTLE." An Unconventional Study of the Castle from its earliest times, with some account of the Anecdotes and vivid Personalities connected with it. By Bruce Graeme. With thirty-one illustrations; also fifteen Chapter-Ends from contemporary MSS. By J. W. Dungey (Hutchinson; 21s.). The excellent condition of the Castle interior to-day is mainly due to Queen Mary. After the Prince Consort's death there, Queen Victoria shunned Windsor, but allowed nothing to be changed. "In the course of forty years the Castle became almost shabby, and its atmosphere gloomy beyond words." King Edward began the task of renovation, but did not find time to carry it very far. "Thus," we read, "when Queen Mary became châteline of the Royal Palaces in 1910, she was faced with a state of too much of everything and very little in its place—in fact, King Edward had instituted a grand turn-out of all cupboards, closets, and forgotten corners, with the result that there was a higgledy-piggledy profusion in urgent



# THE ROYAL ACADEMY, 1937.

## NOTABLE PICTURES IN THE 169TH EXHIBITION.



"HIS LATE MAJESTY KING GEORGE V. ON HIS PONY, 'JOCK,' AT SANDRINGHAM."

BY A. J. MUNNINGS, R.A.

HERE and on the following pages we reproduce, according to custom, a representative selection of the most important pictures of the year in the Royal Academy Exhibition at Burlington House, which will open to the public on Monday, May 3. The private view was on April 30. At a time so closely associated, through the coming Coronation, with the Royal Family and its memories, it is fitting to begin with this delightful equestrian portrait of the late King George V., showing him in that aspect of his personality which most deeply appealed to English people—as "the Squire of Sandringham." His mount also lends the picture a special interest, for, as we noted at the time of King George's funeral: "In the procession conveying the body of King George from Sandringham Church to Wolferton Station, on January 23, 1936, the first stage of the journey to London, a pathetic sight was his Majesty's favourite shooting pony, Jock, saddled, but without the familiar figure of his royal master. Only a few days before his death the King had been riding Jock through the woodlands, and, to the people of the neighbourhood watching the cortège, the empty saddle was a poignant reminder of their well-loved 'Squire.' The pony was led by a groom immediately behind the carriages containing the royal ladies. Officially, Jock belongs to Windsor, where all the greys are kept, but always accompanied King George to Sandringham or Balmoral, and had carried him at every shoot on those estates for twelve years. At Windsor he was much in demand, for the King liked to walk in the park and ride home after a rest. He resumed his habit of taking rides on Jock after his recovery from his serious illness in 1928, and he is said to have spoken about the pony while he was lying on his death-bed."



# THE ROYAL ACADEMY, 1937 : CHARACTER SKETCHES; AND THE LIGHTER TOUCH IN PORTRAITURE.



"THE WELSH MOLE-CATCHER": BY STANLEY C. LEWIS.



"BROTHER PETCH": BY GEORGE BELCHER, A.R.A.



"AT 'THE JOLLY SAILOR'": BY T. C. DUGDALE, A.R.A.



"THE BAG": BY GEORGE BELCHER, A.R.A.

These entertaining canvases at Burlington House represent the study of local character. Mr. Stanley C. Lewis, who painted "The Welsh Mole-Catcher," is a native of Cardiff, noted for portraiture and mural decoration.—Mr. T. C. Dugdale has exhibited at the Royal Academy since 1901 and was elected an A.R.A. last year. He is a Lancashire man, and, after serving in the war, began his art training in Manchester. He has shown also in Paris, Vienna, and elsewhere abroad, and many of his works are in public collections, in Great Britain and at Cape Town.—Mr. George Belcher became an A.R.A. in 1931. His forte is humour in the portrayal of character, especially London types. His two pictures reproduced here are in the same vein as that which so took the popular fancy in last year's Royal Academy—"I Dreamt that I Dwelt in Marble Halls."



## THE ROYAL ACADEMY, 1937: PORTRAITS OF ACTRESSES—STAGE AND FILM.



"MISS CURIGWEN LEWIS AS JANE EYRE": BY HAROLD KNIGHT, R.A.



"JANE BAXTER": BY W. G. DE GLEHN, R.A.



"YVONNE ARNAUD": BY T. C. DUGDALE, A.R.A.



"MISS MERLE OBERON": BY GERALD L. BROCKHURST, A.R.A.

Among this year's Academy portraits the stage and the cinema have provided notable sitters. Miss Curigwen Lewis, after experience in repertory, came to the fore in the dramatic version of Charlotte Brontë's "Jane Eyre," which has been running for some months at the Aldwych Theatre.—Miss Jane Baxter is at present appearing in "George and Margaret," a comedy now having much success at Wyndham's. She has been seen in many plays of the lighter kind, including "The Middle Watch."—Miss Yvonne Arnaud, an established favourite, made her début in

"The Quaker Girl" at the Adelphi in 1911, and was last seen in "Laughter in Court," at the Shaftesbury. She is a native of Bordeaux.—Miss Merle Oberon, the well-known film actress, was recently injured in a car accident, which prevented her from appearing as Messalina in "I, Claudius," and its production was consequently postponed. Her best-remembered part was that of Anne Boleyn in "The Private Life of Henry VIII." She was born in Tasmania, was educated at Bombay, and came to England when she was seventeen.



## THE ROYAL ACADEMY, 1937: SUBJECT PICTURES BY TWO FAMOUS R.A.'S.



"DERBY WINNER, 1936": BY A. J. MUNNINGS, R.A.



"NAOMI, RUTH AND ORPAH": BY W. RUSSELL FLINT, R.A.



## THE ROYAL ACADEMY, 1937: INDOOR ENTERTAINMENT—STUDIES IN LIGHT.



"TELEVISION AT ALEXANDRA PALACE": BY HARRY RUTHERFORD.



"CHAMBER MUSIC AT WIMBORNE HOUSE": BY SIR JOHN LAVERY, R.A.

THE pictures reproduced on this page, though varied in style and setting, have been grouped together here as having in common the fact that they are all studies of indoor entertainment, either in preparation or performance. Furthermore, they possess an affinity because, from the very nature of the subjects, each artist has tackled that difficult problem, the rendering of bright artificial light. It is intense in Mr. Rutherford's television studio scene, while in her "Palladium" Dame Laura Knight has handled still more complicated effects. In contrast to them is the softer lighting of Sir John Lavery's Wimborne interior.

"THE LONDON  
PALLADIUM":  
BY DAME  
LAURA KNIGHT,  
D.B.E., R.A.





## THE ROYAL ACADEMY, 1937: OUTSTANDING PORTRAITS—MEN



Right:  
"SIR DAN  
GODFREY":  
BY HENRY  
LAMB.



"THE RT. REV. THE LORD BISHOP  
OF LIVERPOOL": BY EDWARD I.  
HALLIDAY.



"THE MARQUIS OF CARISBROOKE":  
BY A. E. CROPPER.



"MAX BEERBOHM, ESQ.": BY R. G. EVES,  
A.R.A.



Right:  
"T. FITZROY  
FENWICK, ESQ.,  
AT THIRLS-  
TAINE HOUSE":  
BY EDWARD I.  
HALLIDAY.

Left:  
"DR. HAROLD  
DEARDEN": BY  
HAROLD  
KNIGHT, R.A.



THE portraits are always an interesting feature of a Royal Academy Exhibition, and this year is no exception. Regarding some of these examples, a few notes may be added. The present Bishop of Liverpool is the Rt. Rev. A. A. David. Sir Dan Godfrey, like his father and namesake, is a noted musical director. The Marquis of Carisbrooke is a son of Princess Beatrice and grandson of Queen Victoria. He served in the war in the Grenadier Guards. Mr. Max Beerbohm is famous as caricaturist and writer. Dr. Harold Dearden, who specialises in psychological medicine, is also well known as an author. Sir Edward Marsh, a familiar figure in the artistic, social, and literary world, received his knighthood recently.

## AND WOMEN OF DISTINCTION IN VARIOUS WALKS OF LIFE.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



"DR. W. E. JAMES, O.M., PROVOST OF KING'S COLLEGE, CAMBRIDGE, 1905-1918;  
PROVOST OF KTON, 1918-1936": BY GERALD F. KELLY, R.A.  
By Courtesy of Eton College, Windsor.



"HER ROYAL HIGHNESS PRINCESS ALICE, COUNTESS OF ATHLONE": BY FLORA LION.



"THE PRINCESS OTTO VON BISMARCK": BY JOHN A. M. HAY.



"SIR EDWARD MARSH": BY NEVILLE LEWIS.

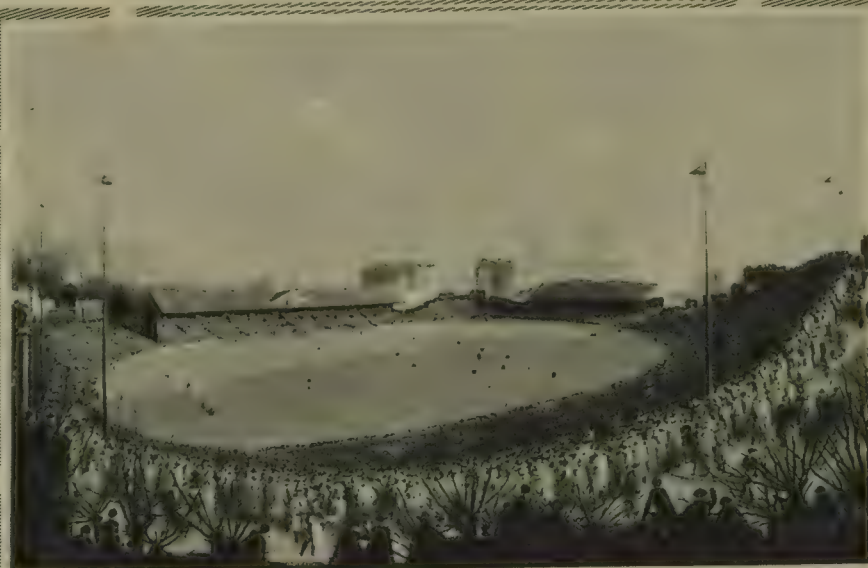


## THE ROYAL ACADEMY, 1937: OPEN-AIR SCENES—HISTORICAL AND MODERN.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



"THE FOUNDING OF AUSTRALIA, BY CAPT. ARTHUR PHILIP, 26TH JAN., 1788, AT SYDNEY COVE": BY ALGERNON TALMAGE, R.A.—[By Courtesy of D. Hope Johnston, Esq.]



"CHELSEA v. ARSENAL AT STAMFORD BRIDGE": BY CHARLES CUNDALL, A.R.A.



"CARNIVAL DAY IN DERBY": BY ERNEST TOWNSEND.



"THE BEAR": BY FREDERIC WHITING



"THE GOOD WORK": BY KEITH HENDERSON.



# BILBAO: WHERE BRITISH SHIPS BROUGHT FOOD TO THE BASQUES.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.



A GENERAL VIEW OF BILBAO, LOOKING SOUTH; SHOWING, IN THE DISTANCE, THE HILLS ROUND DURANGO WHERE THE BASQUES MET GENERAL FRANCO; AND THE ENTRY OF THE PORT, THE GOAL OF BRITISH "BLOCKADE-RUNNERS."

Aspects of the operations round Bilbao are illustrated on a double-page elsewhere in this issue. What has attracted the attention of people in this country is the question of the blockade of Bilbao. On April 9 General Franco made it clear that his forces were determined to make this effective. The British Government, while determined to protect our shipping on the high seas, warned British ships that they should not go within territorial waters in view of the risks from which it was impossible to protect them there. The British steamer "Seven Seas Spray," however, entered Bilbao on April 20 without mishap, seeming to indicate that the

dangers had been overstated. On April 22 three British steamers put to sea from St. Jean de Luz intending to run the rebel "blockade" of Bilbao with cargoes of food. They encountered an insurgent warship outside the three-mile limit, but the presence of British warships prevented their being held up; and once inside the limit they were protected by the Basque batteries and armed vessels. The three vessels safely reached Bilbao; and subsequently other steamers put in there. The British action, it appears, called forth vigorous protests from General Franco's side. Much indignation was also expressed in the German press.



# WITH THE BASQUES DEFENDING BILBAO: ARMED TRAWLERS, SWEEPED MINES, AND SERVICES IN THE FIELD AND BARRACKS.



IN A TOWN WHICH HAS SUFFERED SEVERELY IN THE FIGHTING ON THE BASQUE FRONT, BEING REPEATEDLY BOMBED BY GENERAL FRANCO'S FORCES: NUNS IN A WRECKED CONVENT AT DURANGO; NOW REPORTED TO HAVE CHANGED HANDS.



AN ARMED TRAWLER IN THE SERVICE OF THE BASQUE AUTONOMOUS GOVERNMENT: THE FORE PART OF THE STEEL-BUILT "BIHAYA," EMPLOYED IN PEACE TIME IN THE BASKS FISHERIES AND NOW MOUNTING A 75-MM. GUN.



A BASQUE ARMED TRAWLER WHICH WAS SUNK FIGHTING THE INSURGENTS AT SEA: THE "NABARRA," WHICH MET THE POWERFUL MODERN CRUISER "CANARIAS" AND WENT DOWN WITH HER STERN GUN STILL FIRING.



THE PIETY OF THE BASQUES, WHO ARE FIGHTING TO MAINTAIN THEIR AUTONOMY: THE FUNERAL PROCESSION OF A BASQUE "GUERRILL" (SOLDIER) KILLED DURING AN AIR-RAID AT BILBAO.



ONE OF THE BASQUE TRAWLERS, ARMED IN THE WELL-EQUIPPED SHIPYARDS AT BILBAO: HOISTING THE RED, WHITE, AND GREEN BASQUE FLAG ABOARD THE "DONOSTIA" (THE BASQUE NAME FOR ST. SEBASTIAN).



GUN-DRILL ON BOARD A BASQUE ARMED TRAWLER: THE 75-MM. (3-IN.) WEAPON ON THE "DONOSTIA," WHICH WAS CONVERTED AT BILBAO AND ARMED FROM THE ARSENAL OF LEUKALDUNA.



CELEBRATING MASS AMONG THE BASQUE TROOPS IN THE FIELD, DEFENDING THE APPROACHES TO BILBAO: EVIDENCE OF THE PIETY WHICH IS CHARACTERISTIC OF THIS PEOPLE.



MASS IN A BARRACKS AT BILBAO: A PHOTOGRAPH WHICH SHOWS THE UNIFORM WORN BY THE FORCES RAISED BY THE BASQUE AUTONOMOUS GOVERNMENT.

AT the beginning of April, the Civil War suddenly flared up in the north of Spain, a sector which had been comparatively quiet since the last of the Government attacks on Oviedo. On April 1 General Franco's troops launched a series of heavy attacks, with Bilbao as their objective. Their advance was stoutly resisted by the Basque forces organised under the autonomous government. The Basques, it should be explained, are a predominantly Catholic people; but side with the Spanish Government, which has granted them autonomy. This autonomy, General Franco would take away. The Basque Government has organised its people's military effort under a single command, with their President, Señor de Aguirre, as the head of the Defence Ministry. As we write, this organisation has been effective, since the Basques possess in Bilbao an industrial town capable of supplying war material, as



BASQUE LEADERS IN THE FIELD: A GROUP OF COMMANDERS, INCLUDING MAJOR SASETA (WITHOUT HAT), ORGANISER OF THE BASQUE MILITIA—KILLED WHILE LEADING HIS MEN RECENTLY.

well as the arsenal of Euzkalduna. The trawlers illustrated here were adapted and armed at Bilbao; and it is also stated that tanks and aeroplanes have been constructed there. On April 6, General Mola, who commands the insurgent forces in the North, published "a last warning" which was scattered over the area round Bilbao by aeroplanes. This, it seems, announced that the insurgents had "decided to end the war in Northern Spain," adding that failure to surrender would bring destruction to Vizcaya. Weeks of bitter mountain warfare followed. Meanwhile, it was apparent that General Franco was relying upon a close blockade of the northern ports to assist him in wearing down Basque resistance. Speaking in the House of Commons on April 14, Sir John Simon stated that British naval officers on the spot reported that the approaches to Bilbao had been mined by both sides. The question of mines and



BELIEVED TO BE ONE OF THE PRINCIPAL DANGERS TO BRITISH MERCHANT SHIPS "RUNNING THE BILBAO BLOCKADE": MINES STATED TO HAVE BEEN SWEEPED UP BY BASQUE MINESWEEPERS SOME MONTHS AGO.



HOW THE BASQUES DEAL WITH INSURGENT MINES LAID OFF THEIR PORTS, SO MENACING BRITISH "BLOCKADE-RUNNERS": TAKING A MINE TO PIECES.

the effectiveness of the insurgent blockade has since become a matter of considerable controversy; particularly because a series of British merchant vessels have succeeded in making their way into Bilbao without mishap. The Basque flag, it may be of interest to add, is a white St. George's cross and a green St. Andrew's Cross on a red ground.

As we write there is news of fresh fighting of great intensity on the Basque front. Claims to considerable advances are put forward by the insurgents. It is reported that Elbar and Durango have fallen. Guernica, the ancient Basque capital, has been devastated by an air-raid of unparalleled violence.

(Continued opposite.)



# THE KING OPENS THE MARITIME MUSEUM: A PROGRESS BY MOTOR-BARGE RECALLING HISTORIC WATER PAGEANTS.



THEIR MAJESTIES THE KING AND QUEEN REVIVE MEMORIES OF THE HISTORIC ROYAL PROCESSIONS ON THE RIVER BY PROCEEDING BY WATER TO OPEN THE NATIONAL MARITIME MUSEUM AT GREENWICH—USING THE NAVY'S LATEST MOTOR-DRIVEN CEREMONIAL BARGE: THE ROYAL VESSEL, ESCORTED BY MOTOR TORPEDO-BOATS, PASSING THE TRAINING SHIP "PRESIDENT," MOORED OFF THE EMBANKMENT.



THE ROYAL STANDARD IS "BROKEN" IN NOVEL FASHION AS THEIR MAJESTIES ENTER THE BARGE AT WESTMINSTER: A SAILOR INSERTS THE FLAG-POLE INTO THE SOCKET AT THE PROW.



THE ARRIVAL AT GREENWICH, WHICH HAS BEEN A PLACE OF ROYAL RESORT SINCE THE DAYS OF THE TUDORS: THEIR MAJESTIES GOING ASHORE FROM THE POWERFUL ADMIRAL'S BARGE.

H.M. King George opened the National Maritime Museum at Greenwich on April 27. Accompanied by H.M. the Queen and H.R.H. Princess Elizabeth, he proceeded down the river from Westminster to Greenwich in an Admiral's barge. Princess Elizabeth's inclusion in the royal party was understood to be a last-minute change due to her own earnestly expressed desire. In journeying by water to Greenwich, their Majesties revived memories of the historic royal processions in the times of Charles II., the Georges, and Queen

Victoria. But their voyage was made in one of the newest type of naval craft. It is 45 ft. long, and driven by three 100-h.p. engines which give it a speed of 26 knots. It is intended for ceremonial use by naval Commanders-in-Chief. On this occasion the barge was escorted by motor torpedo-boats. The royal party were met by the Mayor of Greenwich. They were received at the Museum by Earl Stanhope. In his speech, the King gave evidence of his feelings towards the Senior Service in the words: "My



QUEEN ELIZABETH OPENS THE FAMOUS QUEEN'S HOUSE, RICH IN MEMORIES OF SEVENTEENTH-CENTURY ROYAL LADIES: HER MAJESTY TAKING A GRACIOUS PART IN THE CEREMONIES AT GREENWICH.



THE ROYAL PARTY AT GREENWICH: THEIR MAJESTIES, WITH PRINCESS ELIZABETH, QUEEN MARY, AND SIR SAMUEL HOARE, PHOTOGRAPHED BESIDE THE FAMOUS MODEL OF THE "SOVEREIGN OF THE SEAS."



THE ROYAL OPENING OF THE NATIONAL MARITIME MUSEUM TAKES PLACE BEFORE A HISTORIC NAVAL BACKGROUND: KING GEORGE DELIVERING THE INAUGURAL SPEECH—FROM LEFT TO RIGHT: SIR SAMUEL HOARE, PRINCESS ELIZABETH, THE QUEEN, HIS MAJESTY, AND QUEEN MARY.

early life was spent in the Royal Navy, and I am glad that the opening of this Museum should be one of the first ceremonies of my reign. But for the enterprise, the courage, and the character of our seamen the British Commonwealth of Nations would never have come into existence. . . . The Museum has indeed a worthy home, built more than three hundred years ago, and I congratulate you and the officers of your department upon its restoration and upon the conversion of the Royal Hospital premises into these fine

galleries." Queen Mary, it should be added, went to Greenwich by road and met the King and Queen there. Illustrations of the Queen's House, the famous residence built by Inigo Jones for Anne of Denmark, Queen of James I., will be found on preceding pages in this issue; together with a double-page diagrammatic drawing of the way in which the Museum's collections have been arranged under the care of that eminent authority on British Naval History and Maritime Art, Professor Geoffrey Calender, the Museum's Director.





LORD GREY OF FALLODON COMMEMORATED AT THE FOREIGN OFFICE: THE PLAQUE UNVEILED BY MR. BALDWIN (LEFT).

On April 27 the Prime Minister unveiled outside the Foreign Office a memorial plaque to the late Viscount Grey of Fallodon, who was Foreign Secretary when the Great War broke out. The inscription reads: "Secretary of State for Foreign Affairs MCMV—MCMXVI." The plaque adjoins the door which Lord Grey always used. Mr. Baldwin is seen speaking, and behind him is Mrs. Baldwin.



A FAMOUS "WHEAT RACE" COMPETITOR SUNK IN COLLISION ON THE WAY FROM AUSTRALIA: THE "C. B. PEDERSEN."

While taking part in the "wheat race" from Australia, the Swedish training ship "C. B. Pedersen," a famous four-masted barque, sank on April 26 immediately after collision with the S.S. "Chagres" (5400 tons) from Glasgow. All on board (32) were saved. The disaster occurred about 600 nautical miles south-west of the Azores. The barque was built at Genoa in 1891, and was of 1841 tons.

## NEWS IN PICTURES: NOTABLE OCCASIONS BY LAND AND SEA.



THE R.N.V.R. MEMORIAL CHAPEL, NORWOOD, WITH A WAR-TIME ALTAR FROM THE CRYSTAL PALACE.

The Memorial Chapel of the Royal Naval Volunteer Reserve and Royal Naval Division at St. John's, Upper Norwood, was dedicated on April 22. Commodore Sir Richard Williams-Bulkeley, Bt., the first commanding officer at the Crystal Palace when it was the war-time naval depot H.M.S. "Victory VI.", unveiled a tablet.



TO RELIEVE THE BATTLE-CRUISER "HOOD," WHICH HAS RECENTLY PROTECTED BRITISH FOOD-SHIPS APPROACHING BILBAO: THE BATTLESHIP "ROYAL OAK" LEAVING DEVONPORT FOR NORTHERN SPAIN.

Rear-Admiral C. G. Ramsey, commanding the Second Battle Squadron, sailed from Devonport in H.M.S. "Royal Oak" on April 24 to relieve Vice-Admiral G. Blake, commanding the Battle-Cruiser Squadron, in H.M.S. "Hood," as Senior Naval Officer in northern Spanish waters. The "Hood" will return for the Coronation Naval Review. She has protected British ships outside the 3-mile limit off Bilbao from Nationalist warships. On Feb. 2 Spanish Government aircraft dropped bombs near the "Royal Oak," off Gibraltar. The Valencia authorities apologised.



A BRITISH FOOD-SHIP FOR BILBAO TOWARDS WHICH MR. LLOYD GEORGE GAVE £250: THE "BACKWORTH"—LOADING FLOUR AT IMMINGHAM.

It was stated on April 23 that Mr. Lloyd George had contributed £250 towards another food-ship for Bilbao—the "Backworth" (2480 tons), which left Immingham Docks on April 24. Her master, Captain Russell, was introduced at the House of Commons to Mr. Lloyd George, who, wishing him good luck, said: "I, too, am a Basque, as was also Marshal Foch. The Welsh and the Basques are of the same race."



REMOVING THE CROWN JEWELS FROM THE TOWER OF LONDON TO BE MADE READY FOR THE CORONATION: THE POLICE VAN CONTAINING THE REGALIA CROSSING THE DRAWBRIDGE.

The Crown Jewels, which will be used during the Coronation ceremony, were removed on April 26 from the Tower of London, under careful guard, and conveyed in a motor-van to the premises of Messrs. Garrard and Co., the Crown jewellers, in Albemarle Street, for cleaning and inspection. Inside the van travelled eight plain-clothes policemen, with a representative of the jewellers, and it was followed by a police car containing four officers. In Albemarle Street about thirty detectives patrolled the pavements, scrutinising passers-by. The Regalia taken there comprised St. Edward's Crown, four sceptres, two maces, the Orb, Spurs, and Sword of State, the Ampulla and anointing spoon, gold Communion plate, and the King's gold staff. Messrs. Garrard had already received the Imperial Crown, the Queen's Crown, the Coronation rings and three swords.



ANNOUNCING TO THE PUBLIC THE TEMPORARY CLOSURE OF THE JEWEL HOUSE AT THE TOWER UNTIL MAY 17, WHEN IT WILL BE REOPENED: AN OFFICIAL PUTTING UP A NOTICE TO THAT EFFECT.



## A GERMAN "GREAT WAR" DEVICE ADOPTED IN ITALY: FLAME-THROWING.



AN ITALIAN SOLDIER IN AN ASBESTOS SUIT PREPARING A FLAME-THROWER, AND (INSET) DEMONSTRATING ITS USE IN ACTION.

ACCORDING to information supplied, these photographs just received from Italy show an Italian soldier, completely enveloped in an asbestos suit, holting a flame-thrower on his back, and demonstrating its use in action, at military exercises connected with Milan Fair. The flame-thrower (*flammenwerfer*) was introduced, as a weapon of modern warfare, by the Germans during the winter of 1914-15, in the first year of the Great War, and had marked success near Verdun on February 26, 1915. Later it was adopted by the French and the British. Our heavy type had a range of 134 yards, and the portable type, 45 yards. In mediæval times a similar device was called Greek fire, as used in defending Constantinople. Flame was also employed as a war weapon in antiquity, and liquid fire is represented on Assyrian bas-reliefs.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. ERIC GILL.

Sculptor and engraver. Elected an Associate of the Royal Academy. Carved the Leeds University War Memorial, decorations for the new palace of the League of Nations at Geneva, and the statue of "Prospero and Ariel" at Broadcasting House.



MR. STEPHEN GOODEN.

Line-engraver and illustrator. Elected an Associate of the Royal Academy. Was elected an Associate of the Royal Society of Painter, Etchers and Engravers in 1931, and is a member of the Royal Society of Miniature Painters.



SIR EDWIN COOPER.

Architect. Elected a Royal Academician. Designed the Port of London Authority building, Tower Hill, the new Lloyd's building in Leadenhall Street, Marylebone Town Hall, and Hull Guildhall and Law Courts. Royal Gold Medallist.



APPOINTED MASTER OF THE ROLLS IN SUCCESSION TO LORD WRIGHT: SIR WILFRID GREENE.

Sir Wilfrid Greene was appointed to the Court of Appeal in 1935 and was knighted and sworn a Member of the Privy Council in the same year. Has been Principal of Working Men's College, Crowndale Road, N.W.1, since 1936 and a member of the Council of the Duchy of Lancaster since 1935. He was Standing Counsel to Oxford University from 1926 to 1935.



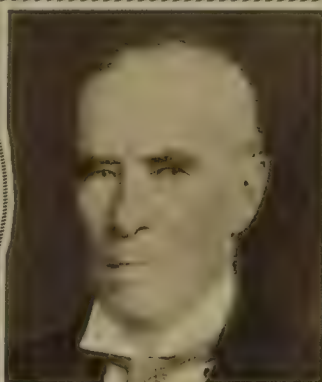
MISS VIOLET MARKHAM.

Appointed deputy-chairman of the Unemployment Assistance Board, in succession to Sir Ernest Strohmer. Appointed to the Board in 1934. Mayor of Chesterfield in 1927; and is chairman of the Central Committee for Women's Employment.



LORD WRIGHT.

Appointed a Lord of Appeal in Ordinary in succession to Lord Blanesburgh. Appointed Master of the Rolls in 1935. Called to Bar, Inner Temple, 1900. K.C., 1917. A Judge of the High Court of Justice, King's Bench Division, 1925-32.



SIR FRANK MACKINNON.

Appointed a Lord Justice of Appeal. Was appointed a Judge of the King's Bench Division of the High Court of Justice in 1924. K.C., 1914. Barrister, Inner Temple, 1897. Benchler, 1923. Hon. Fellow, Trinity College, Oxford, 1931.



MR. T. HUMPHREY PAGET.

Sculptor and medallist. Designed the head of King George VI. on all Home and Dominion coinages and also the ship on the reverse of the halfpenny (illustrated in our issue dated April 17). Is the son of that well-known artist, Wal Paget, who represented this paper in the Sudan in 1884.



MR. CLEM SOHN.

Known as the "bird-man." Killed at Vincennes, on April 25, while giving a demonstration of flying with the aid of wings. When 600 ft. above the ground he pulled the rip-cord of his parachute, which failed to open, and he fell to the ground. He gave displays in England last year.



BARON VON KEHRLING.

Famous international tennis player. Died April 26; aged forty-six. In 1915 won the All-England Plate at Wimbledon and held the Championship of Hungary for twenty-one years. In recognition of this, was nominated by the Hungarian L.T.A. "Champion for life."



LORD CLARENDON.

Lord Clarendon had an audience with the King at Windsor Castle on April 24 upon relinquishing his appointment, which he had held since 1931, as Governor-General and Commander-in-Chief of the Union of South Africa and was invested with the insignia of a Knight of the Most Noble Order of the Garter. Lord Clarendon has been Chief Conservative Whip in the House of Lords and Chairman of the British Broadcasting Corporation.



SUNDERLAND PLAYERS FROM WHOM THE CUP FINAL TEAM WILL BE CHOSEN.

The Sunderland players from whom the Club's Cup Final eleven will be chosen are (l. to r.; back row) Thomson (with Mr. J. Cochrane, the manager, on his right), Hall, Mapson, A. Reid (trainer), Gorman, Hastings, Clarke, and (front row) Duns, Burbanks, Gurney, Gallacher, Carter (captain), and Johnson.—Preston North End players from whom the Club's Cup Final team, will be chosen are (l. to r.; back row) Vernon, Beattie (A.), Holdercroft, O'Donnell (F.), Lowe,



PRESTON NORTH END PLAYERS FROM WHOM THE CUP FINAL TEAM WILL BE CHOSEN.

Burns, Milne, and Dougal; (middle row) O'Donnell (H.), Maxwell, Tremelling (W.) (captain), W. Scott (trainer), Jennings, Gallimore (F.), and Shankly; and (on ground) Fagan and Beresford. The Association Football Cup Final—the Coronation Cup Final—will be played at Wembley to-day, May 1. Preston North End and Sunderland are the opposing teams. It was announced that their Majesties the King and Queen would honour the occasion by being present.



# THE "SEEING" AND PHOTOGRAPHY OF MRS. AKELEY.

BEING AN APPRECIATION OF  
**"RESTLESS JUNGLE": By MARY L. JOBE AKELEY.\***

(PUBLISHED BY HARRAP.)

MRS. MARY L. JOBE AKELEY, widow of that Carl Akeley whose name honours a Hall in the American Museum of Natural History, is an explorer in her own right. She went back to Africa a while ago "for 'seeing' and for photography—in no sense for hunting and collecting." She was eight months in the field. She wanted the almost-impossible, to study natives uninfluenced by the so-called civilisation of the dominant whites; and she wanted to watch creatures of the wild "with no bars in front." Confessedly, she had good luck.

In Swaziland she was particularly fortunate: she was received by the Queen Mother, the *Ndhlovu Kazi*, the Cow Elephant, who, by the way, cried with pleasure when she heard Caruso in "La Bohème" on the gramophone. Her Majesty had been rain-making, sagely, in the wet season, the symbol of her power "a small sacred stone which is carefully guarded and protected by a mat-like covering. This stone has been handed down from one reigning family to another from time immemorial. The stone is the rain, they say. When the rains are due, the stone is taken from its covering and deposited for a time in a great bowl of cold water. After a sufficient time has elapsed for its potency to permeate the water it is removed, and sacred roots and herbs are added to the liquid in the vessel. The concoction is then stirred until it effervesces and overflows the margin of the bowl. Then a broom of twigs is dipped into the vessel, and the doorway is sprinkled with the foam. As the drops of sacred water are scattered about the doorway the moisture is taken by the winds into the heavens. . . . During all this time the Queen may neither talk nor eat. If she speaks the spell is broken. . . . On occasion the rain-gods fail even to acknowledge in any way the solemn supplication. Then the King devotes himself to rites of a similar kind. If the spirits continue in their obstinacy, then the King and Queen will labour jointly. If even then there is no rain, it is time for recourse to the witch-doctors." In any case, there is a fee, not demanded, but anticipated: rain-cattle for presentation are driven into Lebombo.

The Queen Mother, be it said, was in the costume of her rank and country. The King, when met on the road, driving a big, shining touring car at speed, was "clad only in a leopard-skin, girt tightly about his loins, and with a brilliantly patterned *mahea* fluttering from one shoulder. He was barefoot and with no head-covering. . . . Dressed like an ordinary Swazi chief in the garb of his ancestors, this highly intelligent, well-educated native king delights in setting an example of simplicity to his people. Adhering to the customs of his forefathers, he dresses as I now saw him, and, except on the rarest of occasions, such as welcoming some high British official, he never wears European clothing." But his English is as perfect as his poise.

That is enough to suggest the blending of the traditional with, it must be feared, the transitional. There were other instances. One was Elsie, of Zululand, wife of the reigning acting regent Mishienyi, who had been trained in a native school, took tea five o'clock fashion, spoke with a flawless English accent, and "only by her husband's

happening to be a brother instead of a son of old Salamani had escaped being the 'Queen of Zululand.'"

Types of natives encountered are pictured and described in "Restless Jungle." There is no space to discuss them here; for there must be full mention of the game of the Reserves: for lack of space, I must ignore that trailed in unprotected Portuguese Africa—elephants difficult of

white rhino is the largest mammal that lives upon the land. He is not 'white' at all, but a slate grey, only a little lighter in colour than the black rhino. He is also much larger, sometimes attaining a height of six feet six inches at the shoulder, while the black species is rarely more than five feet in height. The white rhino has a long and monstrous head, his jaws are angular, and his mouth is square. He has no proboscis such as has the black rhino. He is a grass-eater, while the black rhino, using his prehensile snout, feeds upon the bush. The eyes and nostrils of the white rhino appear like slits cut into the face. The posterior horn is very short, while the anterior horn is curving, long, and slender." Incidentally, the white rhino mother is an example to the black. The first keeps her offspring almost always close to her and preceding her; the second, whose youngster follows, "will leave her calf far behind her, and even though the baby be molested she will not hurry to its aid."

As to the Kruger National Park, the explorer, rightly, is eloquent. There are those who think that this much-photographed Reserve is a mere show-place for the tourist whose ambition it is to come to close quarters with lions so tame that they will stroll up to a car for food and almost recommend the film best suited to their snapshotting! In fact, of course, it is very much more. "An overwhelming majority of the African animals is to be found there, and in the few years in which they have been so well preserved many of them equal in numbers the herds of the old days before the coming of the white man." Further, jungle and bush life remains jungle and bush life. In



THE KRAAL OF THE QUEEN MOTHER OF SWAZILAND, *NDHLOVU KAZI*, "THE COW ELEPHANT," TO WHOM MRS. AKELEY PAID A VISIT: HER MAJESTY'S STOCKADED ENCLOSURE; WITH (IN THE CENTRE) THE LARGE HUTS OCCUPIED BY THE QUEEN AND HER RETAINERS.

Photographs by Mary L. Jobe Akeley. Reproduced from "Restless Jungle," by Courtesy of the Publishers.

approach, not only because of their treacherous habitat, but by reason of their powers of scent. "Carl Akeley . . . maintained that the elephant's trunk is probably the best smelling apparatus in the world; that he depends on his sense of smell more than on any other sense, and that when he is at all suspicious he moves his trunk about in every direction, so that he catches the slightest taint in the air from whichever way it comes." Mrs. Akeley agrees. But she saw two groups in "Dhlovu-land," each mostly of females and young; with a couple of bulls or so in attendance. The importance of the Reserves cannot be over-emphasised. They are unique. The finest of them is the Kruger National Park, "the last stronghold of big game in South Africa." And one of these days, the Zululand Reserves—four of them, notably the Umfolosi, the Mkusi, and the Hluhluwe—may form another huge park; for each has its speciality. "In the Mkusi Reserve there is



BEASTS BY WHOM MRS. AKELEY WAS HELD-UP FOR TWO HOURS: MATING LIONS WHO REFUSED TO GIVE GROUND IN THE MOST BEAUTIFUL OF SOUTH AFRICAN JUNGLES.

the greatest herd of the rare, true nyala in the world, numbering seven hundred and fifty animals. In the Umfolosi there is the largest herd of white rhino in existence, numbering two hundred. There are also five hundred buffalo. In the Hluhluwe Reserve there are not only white rhino, but a large herd of nearly one hundred black rhino and four hundred buffalo." Mrs. Akeley's note on the white rhino may be quoted, as illustrating the scope of her observation and her way of sharing knowledge with her readers. "With the exception of the elephant, the



A NATIVE WHO BLOWS REVEILLE AND RETREAT ON A HORN OF A GREATER KOODOO: ONE OF THE ASSISTANTS OF A WHITE RANGER WITH HIS "BUGLE."

The Greater Koodoo, one of the magnificent animals of Africa, stands as high as an ox. "When wounded or at bay the koodoo bull can defend himself both long and well. With lowered head and with unbelievable rapidity and force he swings his mighty horns this way and that at the attacking enemy."

obedience to the law that is an instinct, "here between the Crocodile and the Limpopo rivers the lion is maintaining the balance of nature. He kills off the old and the unfit, choosing from among the more numerous antelope and those which reproduce more quickly. For example, in 1934 far more wildebeest, waterbuck, koodoo, impalla, and zebra were found killed by lions than were the rarer sable, roan, tsesseby, eland, reedbuck, and bushbuck. Colonel Stevenson-Hamilton states that 'if not previously killed by the carnivora, as nearly always happens, some 7 per cent. of the total herbivora would die annually of old age.' There is the curious point, also, that the blue wildebeest, or brindled gnu, is Leo's favourite delicacy when he is gourmet and not gourmand. Waterbuck come next; with zebra third.

The rangers have to watch such things: they have "to look after the welfare of the game, to know the conditions of their food and water-supply, to protect the wilderness against fire, and to assist so far as is humanly possible in the preservation of the balance of nature. This means that no species should be allowed to preponderate to the detriment of the others. For example, there should be counterpoise between the carnivora and the herbivora.

[Continued on page 76.]

\* "Restless Jungle." By Mary L. Jobe Akeley, Author of "Carl Akeley's Africa." With many Illustrations. (George G. Harrap; 10s. 6d.)



# ROYAL OCCASIONS: A CORONATION REHEARSAL; AND SCOUTS AT WINDSOR.



LORD BADEN-POWELL, THE CHIEF SCOUT, ADDRESSING BOY SCOUTS FROM THE STEPS OF ST. GEORGE'S CHAPEL, WINDSOR: AN OCCASION ON WHICH THE SCOUTS MARCHED PAST THEIR MAJESTIES IN THE GREAT QUADRANGLE.

Before attending a National Scout Service in St. George's Chapel, Windsor, on April 25, about 1000 Boy Scouts from nearly every county in Great Britain, together with a contingent from Southern Rhodesia, marched past the King and Queen in the Great Quadrangle of Windsor Castle.

Those who took part in the march were nearly all King's Scouts or members of the movement who had been decorated for gallantry. After the Service, the Scouts assembled in the Horseshoe Cloisters, and were addressed by the Chief Scout.



ANOTHER EARLY MORNING REHEARSAL OF THE CORONATION PROCESSION: THE COACH AND LANDAUS ON THEIR WAY DOWN THE MALL, FOLLOWED, AT A DISTANCE, BY A SOLID "PHALANX" OF PEDESTRIANS.

Another rehearsal of the Coronation procession—somewhat more elaborate than that illustrated in our last issue—took place in the early morning of April 25. On this occasion, however, there was a clear blue sky and bright sunshine. Large crowds assembled to watch—arriving even before six o'clock—and contributed to the usefulness of the test by cheering loudly—much to the advancement of the training of the horses! After the main procession had left Buckingham Palace many



REHEARSING THE ARRIVAL AT THE ABBEY ANNEXE: THE STATE COACH, GLITTERING IN THE EARLY SUNLIGHT, DRAWN BY EIGHT WINDSOR GREYS PARTLY EQUIPPED WITH STATE HARNESS; AND ATTENDANTS IN MUFTI.

of those who had assembled in this area "fell in" behind an escort of mounted police and an Army ambulance van and marched in a solid phalanx along the Mall. The State coach was drawn by eight Windsor greys, partly equipped with State harness, in the charge of postilions and footmen in ordinary livery. On either side of the coach walked a Yeoman of the Guard wearing mufti. Behind the coach followed the landaus that will bear the King's retinue.



# THE HEIR PRESUMPTIVE ON HER ELEVENTH BIRTHDAY; AND HER SISTER.

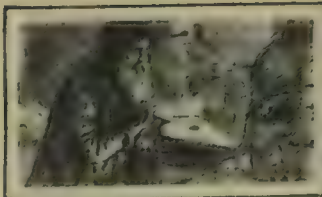


WATCHING THE CHANGING OF THE GUARD AT WINDSOR CASTLE: PRINCESS ELIZABETH AND PRINCESS MARGARET STANDING TOGETHER ON THE LAWN, WHERE PRINCESS ELIZABETH ACKNOWLEDGED THE CHEERS OF SPECTATORS.

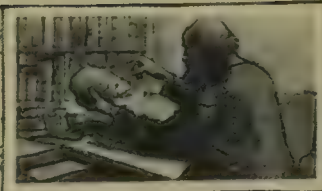
Princess Elizabeth, who was born on April 21, 1926, spent her eleventh birthday at Windsor Castle. The bells of the Curfew Tower were rung, flags flew from public buildings, and a larger crowd than usual gathered to watch the changing of the guard in the hope of seeing her. The King and Queen, with their two daughters, appeared at a window, and later the Princesses came out on to the lawn, to the delight of the spectators. After the ceremony cheering was renewed, and Princess Elizabeth stepped forward to acknowledge it. The first birthday present she received was a handbag from Princess Margaret, who had bought it herself in Windsor. Among other presents was a large box bearing an Austrian postmark. It contained a tennis

racket and a gold wristlet watch from "Uncle David"—the Duke of Windsor. The King's gift was a white pony named Snowball, and the Queen's a saddle and harness. From Queen Mary she received furniture for her miniature Welsh house at Royal Lodge. She rode Snowball in Windsor Great Park, and in the afternoon gave a birthday tea-party. The guests included the Duke and Duchess of Gloucester and the Duke and Duchess of Kent with their little son, Prince Edward. An interesting gift for Princess Elizabeth was a model of H.M.S. "Collingwood," in which the King served at Jutland. This came from the Seamen's Hospital Society, and was handed to the Earl of Athlone when he presided, on April 21, at its 117th annual court.





## THE WORLD OF SCIENCE.



### INSECTS AND INSECT-EATERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT will probably surprise most people to learn that insects form by far the larger part of the land animals of the world. They outnumber, in species, all the other terrestrial animals together, while compared with the vertebrates their numbers are simply enormous. The larger part, indeed, of the animal matter existing on the lands of the globe is in all probability locked up in the bodies of insects! They are not only preyed upon by members of their own class, but hosts of other animals, higher in the scale of life, have come to depend for their very existence on this never-failing supply. And this fact is borne in upon us when we come to survey the various types of birds and beasts, wherein hundreds of species have become structurally adjusted to the capture of such prey. In many, indeed, this adjustment has gone so far that they have come to rely for their sustenance solely on the food furnished by ants and termites. Such highly specialised forms are to be found among the most diverse types, and thereof I hope to say something in the near future, but just now I want to confine my survey to that great group of mammals which the zoologists call the "Insectivora."

adjustments to this struggle, for while most are ground-dwellers, living in a jungle of long grass, and hence have become almost blind, the eyes being reduced to little more than pin-points, others have taken to burrowing, like the mole, while some have become aquatic.

But just now I want to lay stress on three outstanding types: the tenrec, the tupaia, and the elephant-shrew, shown in the adjoining photographs.

relatives not only in having soft fur, but in having a longer tail than any other mammal. In its great relative, the tenrec, we find the other extreme, for it has no tail at all. *Limnogale* affords yet another contrast, for it is an aquatic species, which has developed, in accordance with its mode of life, webbed feet and a powerful, laterally compressed tail. Finally, as showing the effects of changed habits, we have *Oryzorectes*, which is mole-like, the

fore-limbs having become adjusted for digging in the rice-fields, where it is said to do much harm. The retention of a long tail is probably to be explained by the fact that rice-fields are often under water, and at such times a tail would be useful. The whole family is restricted to Madagascar. Hence the evolution of these varied types probably came about as the competition for food increased.

The tree-shrews (Fig. 3), commonly known as "tupaia," number in all about a dozen species, ranging from India, through Burma, to Borneo, and are all very much alike in appearance and habits, which, as their popular name implies, are arboreal. In general appearance they look rather like sharp-nosed squirrels, and some authorities hold that their likeness to squirrels affords an instance of "mimicry." It is supposed that squirrels being such active animals, no carnivore would take the trouble to pursue them; hence the ad-

vantage of their squirrel-like appearance. But this argument is very unconvincing. What has made the tupaia famous is the contention, advanced some years ago, that these animals stand, as it were, at the parting of the ways between the insectivores and the lemurs, and thence, through the apes, to man himself! But this view is not to be taken seriously.

And now as touching the elephant-shrews (Fig. 2) of the family *Macroscelidæ*, represented by three genera all natives of Africa. As the tree-shrews recall the squirrels among the rodents, so the elephant-



1. LARGEST MEMBER OF THE INSECTIVORA AND THE MOST PROLIFIC OF ALL MAMMALS: THE TENREC, A NATIVE OF MADAGASCAR, WHICH HAS THREE NARROW ROWS OF SPINES DOWN THE BACK WHEN IMMATURE.

Photograph by D. Seth-Smith.

The tenrec (*Centeles*), Fig. 1, is the largest member of the whole tribe, measuring from 12 to 16 in. in length. It is also the most prolific of all mammals, since as many as twenty-one young may be produced at a birth! The immature animal



2. CONTRASTING IN A VERY STRIKING WAY WITH OUR OWN SHREWS, NOT ONLY IN ITS GREATER SIZE AND MUCH LONGER SNOUT, BUT IN ITS TAIL AND LONG KANGAROO-LIKE HIND-LEGS: THE ELEPHANT (OR JUMPING) SHREW.—[Photograph by D. Seth-Smith.]

There are nine great families of this group, though of these at least six are known only to the specialist. But everyone interested in animal life knows at least something of the remaining three—the hedgehogs, shrews, and moles. And these happen to be three very interesting types. The fact that all three, and especially the hedgehog, will, at need or choice, eat reptiles, young birds and eggs, and other mammals adds greatly to their interest, because it is from vagaries of taste of this kind that new types come into being as a consequence of adjustments due to the restriction of the diet to one kind of food alone. The group, as a whole, is distinguished by the general characters of its teeth. However much these may differ within the group, they all present characters in common found in no other group. To give some idea of the kinds of difference, some so far inexplicable, which are met with within the group, let me mention the case of the shrews, of the family *Soricidæ*, which is divided into two sections; in one of which the teeth are of a dark chestnut-red, in the other white, and there are many species in each section. Of what importance in their life history can such a difference be in the "struggle for existence"? The Insectivores, again, have proved strikingly versatile in their

differs so markedly from the adult that, were its history not known, it would be regarded as representing a distinct species. And this because it has three narrow rows of spines along the back, which do not disappear until the completion of the adult dentition. But even then the replacing hairs are almost spinous in texture, especially on the back of the head, where they are erected when the animal is alarmed. Not much is known of its habits, save that it feeds mainly on earth-worms.

The family *Centetidæ*, to which the tenrec belongs, contains, it should be noted, six other genera, and each of outstanding interest. The first of these, *Hemicentetes*, has spines mixed with the hair of the back. *Ericulus* is even more spiny, resembling a small hedgehog. *Microgale* differs from all its



3. AN ARBOREAL MEMBER OF THE INSECTIVORA WHICH SOMEWHAT RESEMBLES A SQUIRREL IN APPEARANCE: THE TUPAIA, ONE OF THE MORE PRIMITIVE MEMBERS OF ITS TRIBE AND REPRESENTED BY ABOUT A DOZEN SPECIES RANGING FROM INDIA TO BORNEO.—[Photograph by F. W. Bond.]

shrews, or jumping-shrews, resemble the jerboas in the great length of the hind-legs. And in both we must attribute these resemblances to their mode of life. The tail, though long, is not used, as in the jerboas, as a support for the body. And it is on account of these superficial resemblances to animals to which they are not even remotely related that these jumping-shrews are so interesting. In habits they are nocturnal, pursuing their prey by a series of leaps.



## ENGLAND REMEMBERS—ZEEBRUGGE; SHAKESPEARE'S BIRTHDAY; ANZAC DAY.



"EVANS OF THE 'BROKE'" (RIGHT OF TRIBUNE) AT A ZEEBRUGGE COMMEMORATION SERVICE AT CHATHAM IN THE FAMOUS "ROYAL DAFFODIL."

The annual service in commemoration of the attack on Zeebrugge was held at Chatham on April 25, in the "Royal Daffodil," now a pleasure steamer, which stood by the "Vindictive" at the historic landing. Commander Harold Campbell, R.N., who commanded the ship at Zeebrugge, read the Lesson. On the right of the tribune is seen Admiral Sir E. G. Evans, renowned for his exploit in the destroyer "Broke" in the war.



INTERNATIONAL EMBLEMS AT THE CELEBRATION OF SHAKESPEARE'S BIRTHDAY AT STRATFORD-ON-AVON: THE FLAGS OF MANY NATIONS UNFURLED.

The anniversary of the birth of Shakespeare was celebrated at Stratford-on-Avon on April 23 with the customary tributes from all over the world. The diplomatic representatives of more than forty countries were assembled in the town; and the flags of eighty nations were unfurled on rows of flagstaffs stretching from the theatre, along Bancroft Gardens and Bridge Street, into the middle of the town.



COMMEMORATING ANZAC DAY IN LONDON: THE AUSTRALIAN CORONATION CONTINGENTS MARCHING FROM ST. PAUL'S CATHEDRAL TO THE CENOTAPH.

Anzac Day, which is very deeply revered in Australia and New Zealand, was commemorated in London, on April 25. More than 2000 Australian and New Zealand people gathered in St. Paul's for a commemorative service in the morning, and afterwards marched behind the band of the Welsh Guards to the Cenotaph. This was the first time an Anzac Day Commemoration Service had been held in St. Paul's. The High Commissioners for New Zealand and Australia read the



ANZAC DAY IN LONDON: BRITISH AND DOMINION REPRESENTATIVES DO HONOUR TO THE MEMORY OF THE GLORIOUS DEAD AT THE CENOTAPH.

Lessons. In the procession to the Cenotaph marched the Australian and New Zealand contingents, representatives of the Royal Naval Division, of the 29th Division, and Australian and New Zealand ex-Service men. Sir Ian Hamilton laid the first wreath; and other wreaths were laid by Field-Marshal Sir W. Birdwood; by the High Commissioner for New Zealand; and by Sir R. A. Parkhill, Commonwealth Minister for Defence, supported by the High Commissioner for Australia.





## A PAGE FOR COLLECTORS. THE CONSTABLE CENTENARY.

By FRANK DAVIS.

WHEN the Tate Gallery reopens on May 4, there will be gathered under one roof the finest and most important Constable landscapes in the national possession. Meantime, the public has the opportunity, in an exhibition organised by Mr. P. M. Turner and hung at the Wildenstein Galleries, 147, New Bond Street, not only to study the work of the man who was at once the most typically English and the most truly European of painters, but to judge what he owed to the past and what he meant to the future. The exhibition is entitled, "John Constable: His Origins and Influence." The Suffolk painter is its focal point; but it could equally well be called "European Landscape from Rubens to Sickert," and as such it is a far more interesting and exciting event than a one-man show, however distinguished the man. The arrangement is logical and lucid, and the catalogue, sold on behalf of the Artists' Benevolent Fund, to whose affairs the painter was attending on the night he died, provides the not too earnest visitor with exactly the commentary he needs. To bring together so representative and distinguished a series of paintings and drawings—in all, 171 items—means an immense amount of work and knowledge.

John Constable, who was born in 1776, was a native of Suffolk (like Gainsborough) and the son of a miller (like Rembrandt), and the beauty of his birthplace exercised its spell upon him throughout his life. There is something about the Eastern counties which fosters a natural genius for painting, and

Constable himself was a shrewd and perspicacious critic of other men's work—witness his letter to Leslie, then making a copy of a Watteau in the Dulwich gallery. "Your Watteau," he wrote, "looked colder than the original, which seems as if painted in honey: so mellow, so tender, so soft, and so delicious; so I trust yours will be; but be satisfied if you touch but the hem of his garment, for this inscrutable and exquisite thing would vulgarise even Rubens and Paul Veronese." I wish he had been alive during the recent controversy about the cleaning of the Velasquez in the National Gallery; no doubt about his opinion, for he was continually badgered by people who

self-criticism, but, happily for him, lacking the temperament which agonised Cézanne. And so poets to-day admire him for his poetry, plain men for his realism, the fastidious for his classic construction, and meteorologists point out that his cloud formations conform exactly to modern observations. (Who so likely, by the way, to understand the winds as one who started life in a mill? His father owned several, both wind and water-mills.) He was as reactionary in his political opinions as Cézanne, and these opinions are illustrated in the show amusingly enough by a strange little picture painted in the last year of his life: "Cobden's Election." He was seriously alarmed about the Reform Bill. "No Whig Government," he wrote, "ever can do good to this peculiar country."

The country was "peculiar" in a different sense: apart from one or two critics, and a little band of patrons, it would have nothing to do with Constable's work, which was considered inelegant, unfinished and vulgar. As Lawrence told him when at length he became R.A., how lucky he was when so many good historical painters were candidates for the vacancy! Across the Channel it was a different story. There his work was appreciated from the moment it appeared in the Salon of 1824; and the influence it had upon subsequent French painting is not the least part of the interesting story to be read on the walls of this exhibition.

One of the drawings happens to have a topical interest at the present moment, which is likely to distract attention from its æsthetic quality. It represents the Coronation Procession of William IV., in 1832, turning down Whitehall at Charing Cross—the corner of old Northumberland House appears on the left—a drawing of extraordinary sparkle and movement. The painter was present in the Abbey at the ceremony, and wrote to Leslie as follows: "I was in the Abbey eleven hours, and saw with my own eyes the crown of England put on the head of that good man, William IV.; and that too in the chair of a saint! I saw also the gentle Adelaide crowned, and I trust, what may now be called the *better half* of England's crown has sought its own wearer in this instance. . . . I sat so that I commanded a view of all the peers placed in raised ranks in the south transept. The moment the King's crown was on, they all crowned themselves. At the same instant, the shouts of 'God Save the King,' the trumpets, the band, the drums of the soldiers in the nave, and last, though not least, the artillery, which could be distinguished amid all this din, and the jar even



"THE CORONATION PROCESSION OF WILLIAM IV.": A WATER-COLOUR DRAWING OF 1832 BY JOHN CONSTABLE, R.A. (1776-1837), WHO HIMSELF WITNESSED THE CEREMONY IN THE ABBEY—A WORK OF "EXTRAORDINARY SPARKLE AND MOVEMENT." (8½ BY 12 IN.)

admired, not pictures, but the dirt and varnish covering them, and could not see that sunlight sparkled and played a myriad tricks with luminous clouds. He could be pleasantly ironic, thus: "Varley, the astrologer, has just called on me, and I have bought a little drawing of him. He told me how

good man, William IV.; and that too in the chair of a saint! I saw also the gentle Adelaide crowned, and I trust, what may now be called the *better half* of England's crown has sought its own wearer in this instance. . . . I sat so that I commanded a view of all the peers placed in raised ranks in the south transept. The moment the King's crown was on, they all crowned themselves. At the same instant, the shouts of 'God Save the King,' the trumpets, the band, the drums of the soldiers in the nave, and last, though not least, the artillery, which could be distinguished amid all this din, and the jar even



BY A LANDSCAPE ARTIST OF CONSTABLE'S TIME, AFFECTED BY HIS REALISM: "VIEW OF LINCOLN"—A PAINTING BY PETER DE WINT (1784-1849), ONE OF THE ENGLISH CONTEMPORARIES OF THE BARBIZON SCHOOL.—[Lent by Geoffrey Harmsworth.]

Peter de Wint, descended from a Dutch family settled in America, was born at Stone, in Staffordshire, and spent most of his life in England. He was best known by his water-colours, but occasionally painted in oils.

Reproductions by Courtesy of Messrs. Wildenstein, 147, New Bond Street, from Pictures in their Centenary Memorial Exhibition of John Constable, R.A., his Origins and Influence.

enables their sons to assimilate the examples of landscape painters across the North Sea. So, in this show, Wynants and Ruysdael appear in company with a delicious early Gainsborough (itself marked by strong Dutch influence) as part of the young Constable's background, together with the gravely romantic Claude Lorrain and—more important than any—Rubens. From this distinguished preface, as it were, the narrative runs on round the walls, through Crome, Girtin, Bonington, Constable himself—early, middle, and late periods—Corot, and the Barbizon painters, and so on to the Impressionists, until a monumental Cézanne is found flanked by Augustus John and Georges Seurat. The exhibition, in fact, is a succession of delicious surprises, each following its predecessor with the ordered sweetness of a Bach fugue.

to 'do landscape' and was so kind as to point out all my defects. The price, of the drawing was 'a guinea and a half to a gentleman, and a guinea only to an artist,' but I insisted on his taking the larger sum, as he had clearly proved to me that I was no artist."

A quiet, likable man, fond of insisting that he was no poet, by which he presumably meant that one must not strain nature to a romantic absurdity—"painting should be understood, not looked on with blind wonder, nor considered only as a poetic aspiration, but as a pursuit, legitimate, scientific, mechanical"—an intellectual, ruthless in



REPRESENTING THE MODERN ENGLISH REVIVAL THAT "DERIVES ITS PEDIGREE FROM CONSTABLE": "THE PULTENEY BRIDGE AT BATH," A PAINTING BY WALTER RICHARD SICKERT, R.A.—[Lent by Sir George Suttou, Bt.]

felt, made it eminently imposing. The white ermine of the peers looked lovely in the sun; I shall sketch some of the effects; the tone of the walls was sublime, heightened by the trappings, like an old picture in a newly-gilt frame."

Perhaps one word of warning is indicated. The pictures are mostly of small size, and their relation to one another requires more than the casual scamper round which some people consider sufficient for dinner-table conversation.



# CONSTABLE AS A "FOCAL POINT" IN EUROPEAN LANDSCAPE PAINTING: HIS DEBT TO PRECURSORS AND INFLUENCE ON SUCCESSORS.



BY A SEVENTEENTH-CENTURY DUTCH MASTER WHO WAS "PART OF THE YOUNG CONSTABLE'S BACKGROUND" AND INFLUENCED GAINSBOROUGH: "HEATH SCENE," BY JACOB VAN RUYSDAEL (1628-1682).—[Lent by Sir Hickman Bacon, Bt.]



A PAINTING BY CONSTABLE (1776-1837) TYPICAL OF HIS FORMATIVE PERIOD (1812-27): "MALVERN HALL," SIGNED AND DATED "J. CONSTABLE, A.R.A., 1821," DISCOVERED BY MR. P. M. TURNER AT LE MANS. Lent by Musée du Mans.



BY A CONTEMPORARY OF CONSTABLE WHO STRONGLY INFLUENCED ART IN FRANCE AFTER NAPOLEON: "THE WAGON," BY RICHARD PARKES BONINGTON (1802-28).—[Lent by Captain the Hon. Arthur Howard.]



BY A GREAT EIGHTEENTH-CENTURY PREDECESSOR OF CONSTABLE EARLY INFLUENCED BY THE DUTCH PAINTERS, RUYSDAEL AND WYNANTS: "AN AUTUMNAL LANDSCAPE," BY THOMAS GAINSBOROUGH, R.A. (1727-88).—[Lent by P. M. Turner.]



CONSTABLE'S ART DURING THE PERIOD WHEN HE EVOLVED A NEW TECHNIQUE, FROM WHICH THE BARBIZON SCHOOL DERIVED: "WILLY LOT'S HOUSE," BY JOHN CONSTABLE, R.A., PAINTED IN 1820.—[Lent by P. M. Turner.]

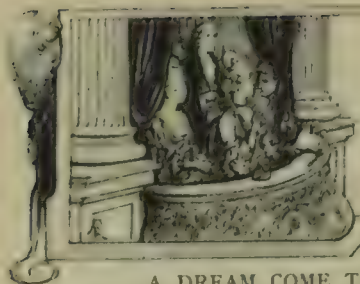


AN EXAMPLE OF THE IMPRESSIONIST MOVEMENT, IN WHICH PRINCIPLES INITIATED BY CONSTABLE AND DELACROIX FOUND FRUITFUL: "LANDSCAPE," BY EDOUARD MANET (1832-83).—[Lent by F. Hindley Smith.]

THE Exhibition at the Wildenstein Galleries (open till May 29), described opposite, is not a one-man show, like the Constable Centenary Exhibition to be opened on May 4 at the Tate Gallery, but demonstrates, by examples, Constable's debts to earlier painters and those of his successors to him. In the catalogue, the Hon. Andrew Shirley writes: "He alone of English painters has profoundly affected the course of European painting; and to his influence is due all that is of importance in the nineteenth century." The method of display was similarly used by the organiser, Mr. P. M. Turner, at the Gainsborough Bi-centenary Exhibition of 1927. The Exhibition is divided into sixteen panels. The first three are devoted to Constable's seventeenth- and eighteenth-century predecessors—including Rubens, Ruysdael, and Gainsborough. Later sections exemplify his English contemporaries—Turner, Cotman, and Bonington, and the spread of his influence in France over Delacroix and Rousseau of the Barbizon School; the Impressionists; and later French art movements. Constable himself is represented by about forty oil paintings, besides water-colours and drawings.

REPRODUCTIONS BY COURTESY OF MESSRS. WILDENSTEIN, 147, NEW BOND STREET, FROM PICTURES IN THEIR CENTENARY MEMORIAL EXHIBITION OF JOHN CONSTABLE, R.A., HIS ORIGINS AND INFLUENCE.





# The World of the Kinema.

By MICHAEL ORME.



## A DREAM COME TRUE.

THE later work of the brilliant film director Mr. Frank Capra dwells so vividly in the minds of all filmgoers that those delicious comedies "It Happened One Night" and "Mr. Deeds Goes to Town" have possibly obliterated to a certain extent the traces of his more vigorous and much earlier pictures, such as "Submarine" and "Dirigible." But Mr. Capra's unerring sense of screen values amounts to genius, and genius is by no means confined to any one particular line of thought. It is well known that the desire to film Mr. James Hilton's remarkable novel, "Lost Horizon," had long been latent in the director's mind. He was determined to secure the services of Mr. Ronald Colman for the leading part, and waited for his opportunity. He spent, moreover, more than a year in research and preparation, and, when the first rough cut resulted in a picture extending to 35,000 feet, spent many exhaustive weeks in the projecting- and cutting-rooms, and himself carefully reduced the film to its present still very considerable length. Thus the hand of the master is everywhere apparent in a production of enthralling interest, in which a unique opportunity for showmanship has been used to enchant the eye and to set our pulses beating, the while the string of exciting events is studded with thoughts on life, on politics, and on idealism. Mr. Capra makes his concessions to popular demand. He artfully balances hypothesis with romance and humour, so that philosophy loses its austerity or is, as it were, wreathed in smiles. Filmgoers can enjoy a tale of stirring adventure set against vast, spectacular backgrounds, and swallow the gilded pills of its more reflective passages without choking on their medicine. Mr. Capra and his scenario-writer, Mr. Robert Riskin, have caught the elusive spirit of Mr. Hilton's Utopian fantasy, captured its strange, nostalgic quality, framed it in scenes of shattering realism, and done little, if any, damage to its imaginative fabric by attuning the story to the taste of the general public.

"Lost Horizon," presented at the Tivoli, plunges at once into packed and frenzied action in a Chinese city, where Robert Conway, the British consular agent, is evacuating the small white population menaced by revolution. The last to fight his way through the jostling, screaming mob, spasmodically illuminated by the glare of a burning hangar, Conway, his brother, and three fellow-travellers, fortuitously assembled, board the rescue plane heading, as they suppose, for the coast. Dawn finds them far off their course, the grim peaks of the Himalayas beneath them, and steered by a strange Mongolian pilot deaf to their exhortations. The refugees have been kidnapped for the sake of Conway, as it turns out, whose works on sociology have a Utopian trend at variance with the views of a rising young diplomat earmarked for the post of Foreign Secretary. The plane reaches remote Tibet, where a sickening head-on crash against a mountain-spur leaves the party shaken, snowbound, but uninjured, to be picked up by a squad of Tibetans and guided by their polite, English-speaking leader through precipitous passes in the teeth of a blizzard to the serene and sunny valley of the Blue Moon. Here the lamasery of Shangri La rears its white towers, its terraces, and marble loggias above fertile fields and vineyards. Here is the answer to Conway's dreams: an oasis of culture and contentment, a storehouse of arts, crafts, and literature garnered to form a nucleus for a new world when the old shall have destroyed itself. Moderation is the guiding principle of this Utopian community and courtesy the basis of its doctrine. In the benign and mystic atmosphere of the happy valley Time cries a halt. The High Lama and founder of the lamasery laid its first stones three centuries ago and still lives, though he is ready to seek his rest and has selected Conway to carry on his task. And Conway, sitting at the

feet of age-old wisdom, yielding to the peace and legendary beauty of the enchanted place, is as ready to acquiesce, were it not that his brother sceptically refuses to believe in its mystery and insists on escape with a charming girl of the Blue Moon Valley, apparently still in her teens. The outer world has peril, storm, and privation in store for them. On the journey across the windswept snows the girl's youth crumbles horribly to wizened age, and her crazed lover leaps to his death. Conway stumbles on, to be saved by missionaries and sent back to England.

But the call of Shangri La is urgent. He obeys it, fighting his way back against incredible odds to his lost Utopia. In a London club his baffled escort, whom he has eluded time and again, proposes a toast to his vanished friend: "May he find his Shangri La! May we all find our Shangri La!" Mr. Hilton leaves it at that. Mr. Capra, more mindful of a public that likes to know the ultimate fate of a hero so high in favour as Mr. Ronald Colman, vouchsafes a last glimpse of him, travel-worn and exhausted, but within hailing distance of happiness—a plain statement rather detrimental to a dream, but probably very comforting to the audience.

It is possible, with diligence, to find weak spots in the adaptation of "Lost Horizon," and the application of cold logic to a theme that boldly defies it will reveal a loose thread or two. They seem to me to be of no importance and, as far as I am concerned, only discoverable in subsequent dissection. Whilst the picture sweeps across the screen in splendid outline and varied detail, its grip is inescapable. The romance which leads Mr. Colman into pursuit of Miss Jane Wyatt to a bathing-pool embowered in the forest comes definitely closer to Hollywood than the legendary valley in Tibet would seem to warrant, and Mr. Edward Everett Horton's characteristic portrayal of a fussy fossil-hunter is decidedly in the nature of comic relief. But in themselves their interludes are pleasant and very deftly dovetailed into the structure of the picture. They are as easy to accept as the grand piano, the fine old furniture, and the thoroughbred horses in attendance for lovers who choose to go a-

riding. How the High Lama solved the problem of transportation over precipitous passes and along foot-wide tracks where roped men cling with difficulty to the mountain-side is a matter that must be left to the High Lama. He, after all, had found the secret of longevity, so can safely be entrusted with a little more magic. I confess it troubled me a little to find Mr. Sam Jaffe's extreme old age so tragic, so seamed, so close to physical disintegration. It would, I felt, have become him better to have shuffled off his mortal coil before death was so obviously close to his elbow. But there is no eternal life even in Utopia, and Mr. Jaffe has at least the strength to deliver two of the longest speeches ever heard on the screen with a fragile authority and a serene significance that are both moving and impressive. Moreover, his enthroned figure, flanked by tall candles, presents a picture of memorable composition, one of many superbly photographed and finely grouped canvases to be treasured. The camera travels round and about the lamasery, revealing its gleaming vistas with a lovely effect of lambent light and purity, whilst in the grim, encircling Himalayas glacier and avalanche and scurrying snow combine in a white hell of terrifying grandeur and reality.

Mr. Ronald Colman's finely-balanced study of a man of action who is at heart a dreamer is carried out with an ease that does not obscure its sincerity, and Mr. H. B. Warner, as the High Lama's deputy, expounds the principles of Shangri La in the manner of a gentle, half-humorous, and wholly charming professor who is at the same time a courtier eager to smooth the path of the honoured, though uninitiated, guests. Margo, as the girl who risks and encounters destruction; Mr. Thomas Mitchell, as a crooked financier whose greed for gold subsides into a scheme for a little peaceful plumbing; and Miss Isabel Jewell's consumptive blonde are notable members of an excellent company. The Hall Johnson Choir add the thrill of their surging vocal music, that seems to hover over the Valley of the Blue Moon in a picture wherein sound is everywhere an exciting element. Many dreams have come true on the screen. None more movingly or more powerfully than "Lost Horizon."



"VICTORIA THE GREAT," THE NEW BRITISH FILM OF THE QUEEN'S LIFE, NOW BEING MADE AT DENHAM: A SCENE AT ST. JAMES'S PALACE JUST AFTER THE PROCLAMATION OF VICTORIA (ANNA NEAGLE; CENTRE); WITH PAUL LEYSSAC AS BARON STOCKMAR; MARY MORRIS AS THE DUCHESS OF KENT; AND GRETA WEGENER AS BARONESS LEHZEN.

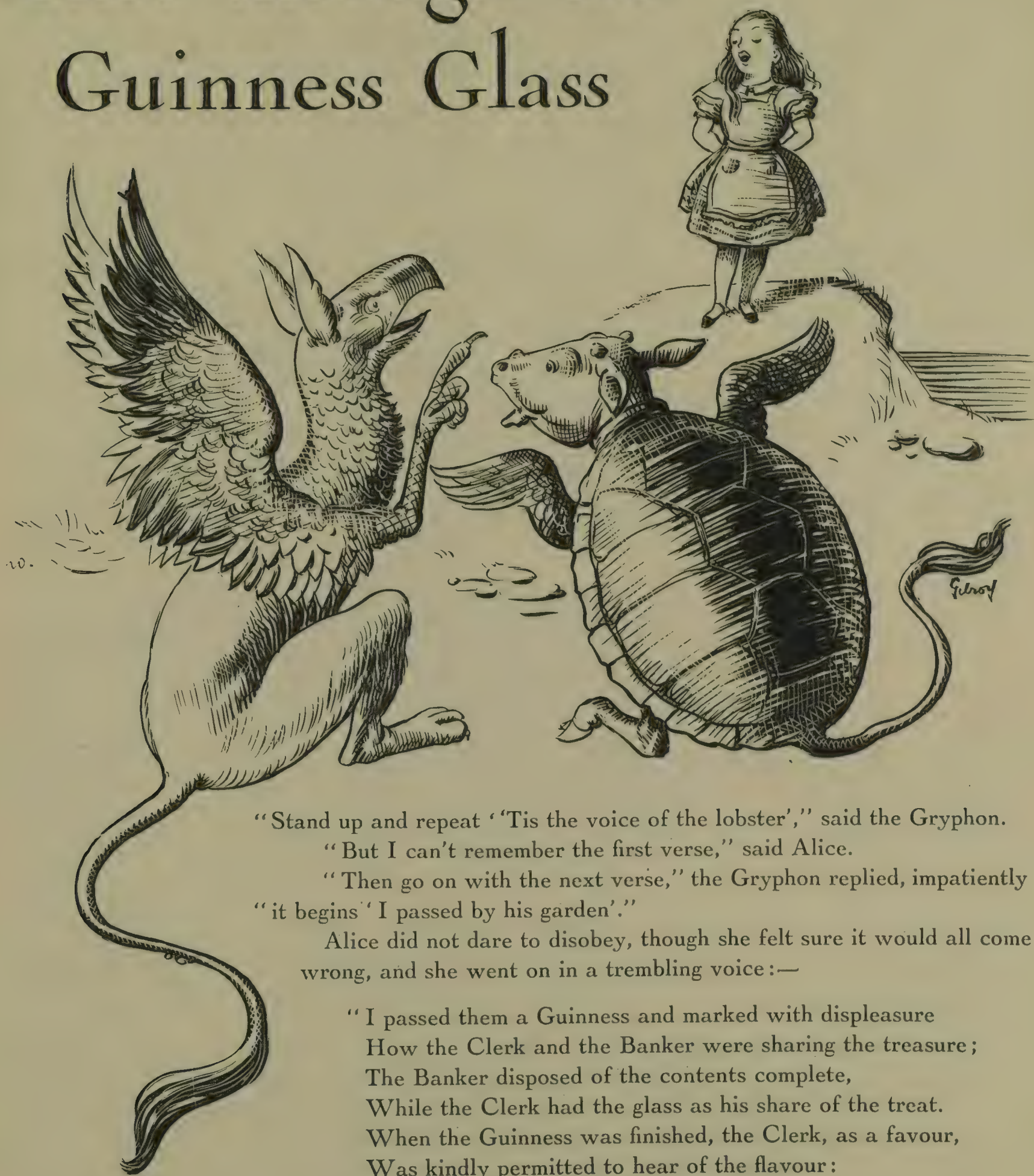
"Victoria the Great" is a film based upon historical facts, in an original compilation, by Miles Malleon, in which much use has been made of the Queen's own diaries. The story begins with her accession, and goes down to the death of the Prince Consort; but the later part of her reign is covered by a series of Technicolor sequences of the great historical events of the time. It is planned to have the voice of the ageing Queen heard as a kind of running commentary.



"JUMP FOR GLORY," AT THE LONDON PAVILION: GLORY HOWARD, THE HEROINE (VALERIE HOBSON), WHO FALLS IN LOVE WITH RICKY MORGAN, THE CRACKSMAN (DOUGLAS FAIRBANKS, JNR.). Ricky (Douglas Fairbanks, Jr.), through no fault of his own, is driven into a life of crime. He flits from the States to England, and there falls in love with the beautiful victim of one of his robberies. Later Ricky discovers that the man she is about to marry is his former mate, the rascally Jim Dial, who is posing as Colonel Fane. The match, however, is thwarted and Dial meets a well-deserved end.



# Alice through the Guinness Glass



"Stand up and repeat 'Tis the voice of the lobster'," said the Gryphon.

"But I can't remember the first verse," said Alice.

"Then go on with the next verse," the Gryphon replied, impatiently; "it begins 'I passed by his garden'."

Alice did not dare to disobey, though she felt sure it would all come wrong, and she went on in a trembling voice:—

"I passed them a Guinness and marked with displeasure  
How the Clerk and the Banker were sharing the treasure;  
The Banker disposed of the contents complete,  
While the Clerk had the glass as his share of the treat.  
When the Guinness was finished, the Clerk, as a favour,  
Was kindly permitted to hear of the flavour:  
The Banker remarking, 'I really do think  
That nought can compare with this excellent drink.  
The head is so creamy, the flavour so mellow,  
I'm glad to have shared it with you, my good fellow'."

"What is the use of repeating all that stuff?" the Mock Turtle interrupted.

"Yes, I think you'd better leave off now," said the Gryphon, "if that's only the second verse."

"But there's time for one more," said Alice.

"Then mine's a Guinness," shouted the Mock Turtle eagerly.



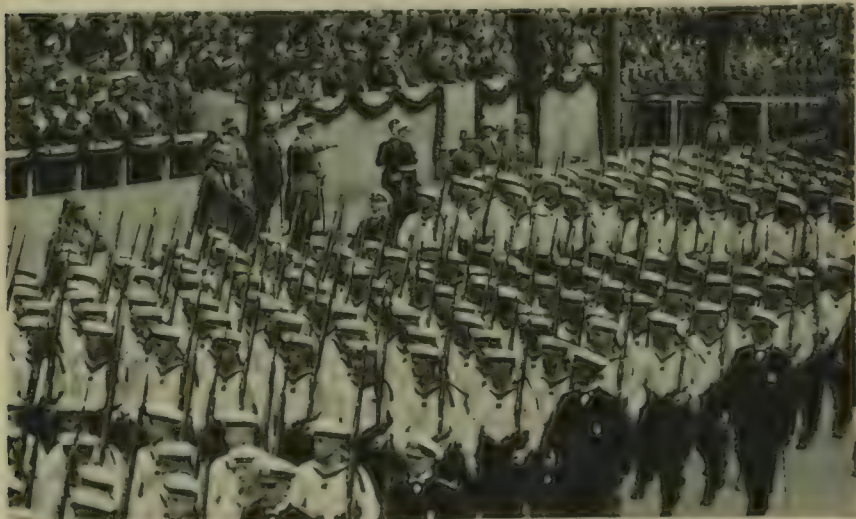
## THE APOTHEOSIS OF GERMANY'S "FÜHRER": THE HOMAGE OF THE SERVICES; AND OF GERMAN ART.



GERMAN INFANTRY PARADING BEFORE HERR HITLER DURING HIS BIRTHDAY CELEBRATIONS.



SOME OF THE 240 SMALL TANKS WHICH FIGURED IN THE BIRTHDAY REVIEW.



NAVAL CADETS IN THE MARCH-PAST BEFORE HERR HITLER.



A DETACHMENT OF THE NEW GERMAN AIR FORCE MARCHES PAST IN CLOSE FORMATION.



THE "FÜHRER" IN GERMAN ART: "IN THE BEGINNING WAS THE WORD"—A PAINTING OF HERR HITLER'S EARLY NATIONAL SOCIALIST ACTIVITIES.

Herr Hitler's birthday (when he was forty-eight) was made the occasion for a display of Germany's armed might. The "Führer" took the salute at a march-past, in Berlin, of military, naval, and air force detachments in which 14,550 officers and men, 1500 horses, and 950 mechanised units of various types took part. Detachments of the three services are seen in the illustrations on this page, and

we also illustrate, by way of comparison, a recent painting showing Herr Hitler addressing a small meeting of a score or so of faithful followers in the early days of the National Socialist movement in Munich. The artist, H. D. Hoyer, has based it upon his personal experience of these early Nazi activities. He lost an arm in the Great War, and now paints with his left hand.





# SILVER FOR YOUR TABLE



Such Silver as this is a compliment to your guests, a tribute to the Occasion, and, incidentally, a testimony to your own discernment. A few pieces chosen at random from one of Harrods magnificent Dinner Suites.

We quote prices for finest quality silver plate.  
Prices of solid silver on request.

Venison Dish (18 in.)	£7. 7.0	Soup Tureen	£9. 9.0
Meat Dish (12 in.)	£3. 7.6	Vegetable Dish and Cover	£7.15.0
(14 in.)	£3.18.6	Hors d'Oeuvre Dish	£5. 5.0
(16 in.)	£4.18.6	Asparagus Dish	£5.15.0
(18 in.)	£5.15.0		

Entrée Dish	£5. 5.0	Sauce Boat Tray (small)	18.6
Sauce Boat (¼ pint)	£1.17.6	(large)	£1. 1.0
(½ pint)	£2. 5.0	Sauce Tureen	£3.18.6

SILVER DEPARTMENT ON GROUND FLOOR

# HARRODS

Harrods Ltd

London SW1



## FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

## A NEW PROBLEM FOR INVESTORS.

IT was most unfortunate for Mr. Chamberlain that he should end his career as Chancellor of the Exchequer by bringing in a revolutionary proposal, the anomalies and inequities of which have already been so voluminously exposed by all parties in the House of Commons and all sections of the Press. After all that he has done to restore and maintain the confidence of enterprise, it is really tragical that he should have given it this serious blow, just at the time when he is about to become our Prime Minister. Evidently the principle on which he meant to act was the quite equitable one of increasing the taxation of those who are benefiting from the present prosperity and activity of business. But in the faulty application of this unexceptionable principle he has been so grievously misled by his advisers that before the proposal had been two days before the House he had to admit that it was subject to modification.

## A TREASURY EFFORT.

In the speech in which Mr. Chamberlain made this admission, he pointed out that the disadvantage of a Budget proposal of this character was that, owing to the necessity of preserving secrecy up to the very last, it was not possible to make those preliminary soundings and have those preliminary consultations which are usual in the case of an ordinary proposal. Why this should have been so, it is difficult to see. When it is a question of lowering or raising a duty on tea or beer or steel, the closest secrecy is necessary in order to prevent action by those affected which would be unfair to their competitors. In this case, nothing could have been done by any company or firm that would have altered the previous rate of its profits or the amount of the capital and assets shown in its last balance sheet, as submitted to the Revenue authorities. However, it is clear that the Chancellor, having come to the conclusion that no inquiry could be made from any outside persons about the possible effects of his proposal, must have relied for inspiration concerning it on his officials, who are in other respects so admirably qualified to advise him, but on this question of the psychological effects of a tax are, owing to their aloof position,

far removed from the risks and sentiments of the market-place, perhaps the worst authorities whom he could have approached.

## SOME OF THE CONSEQUENCES.

"It would," said Mr. Chamberlain in his first speech of explanation, "be hardly in character with the policy I have followed ever since I have been at the Exchequer to impose a tax of such a kind as to repress, hamper, and check industry and drive capital out of the country." And yet this is exactly what his proposal is already doing, and is bound to continue to do, however severely it may be modified. The day after it was announced, it had the effect of making it impossible for a young and prosperous enterprise to get an issue of new shares underwritten, and brokers were immediately busy with inquiries from clients as to what alteration in investment policy might be necessitated in order to prevent their savings from being penalised by the new tax. To which question one obvious answer is that by investing in companies domiciled abroad, or in the securities of overseas and foreign Governments that are benefiting by the improved value of their country's products, immunity may be secured. In view of the vigorous—not to say violent—efforts lately made by the authorities to keep British money from going to America and other places abroad, it is really amazing that a fiscal policy should be adopted which must tend to encourage this exodus of capital. In a letter published in last Saturday's *Times*, Mr. Keynes exposed, with his usual devastating lucidity, his objections to the proposed measure. "The only principle," he said, "apparent behind its anomalies and arbitrary incidence is that it is a tax on enterprise, growth, and youth as such. Is this principle generally approved?" Incidentally, it will have one effect which may be desirable from the Chancellor's immediate point of view—since it will fall wholly on ordinary shareholders, it will tend to divert the favour of some investors from equities to fixed-interest stocks, and a firmer market for Government securities may make the defence borrowing programme easier and cheaper to carry out. But this advantage will be dearly bought if the vigour of industrial progress, which is the ultimate source of the country's revenue, is seriously checked, as it must be by this tax on enterprise and growth unless it is very drastically modified.

## WAIT AND SEE.

Since, however, the Chancellor has, in effect, admitted that modifications are necessary, there seems to be no need to assume that any serious recession in industry must ensue. All that is certain is a tiresome period of uncertainty in which the progress of industry will be held up, until we are able to see how far the new tax can be purged of the objections to it, one of which, voiced by Mr. Pethick-Lawrence in the House, was that it was likely to hit very hard recent small purchasers of ordinary shares. Even this objection, so strong from the point of view of Unit Trust managers and holders, need not be exaggerated. Mr. Keynes, in the letter referred to above, expressed the opinion that the Stock Exchange had taken the financial results of the tax too tragically, contending that the average investor will suffer from it very little. "If," he wrote, "a representative list of investments is taken, it appears that nine-tenths will pay either nothing at all or nothing material. But that, unfortunately, is one of the evils of the tax. It will fall arbitrarily, heavily and disproportionately on the ordinary shareholders in a minority of enterprises which happen to suffer from an unlucky conjunction of circumstances—accidents of past history and capital structure, of class of business, of head office address, or merely because they are young and prospering." Any tax devised on principles more contrary to sound canons of fiscal policy it would be difficult to imagine; but the Unit Trusts, being obliged to confine themselves chiefly to investments in well-established companies with large capitals, have thus necessarily avoided the young rapidly growing enterprises on which the tax will chiefly fall. For this reason they have sometimes been criticised on the ground that they have given no support to new and untried ventures; but since it is their object to give the public sound and trustworthy investments, easily realisable if the holder wants to turn them into cash, they were obliged to leave to those who were better able to face industrial risks the task of backing enterprises which have not yet a long record of success behind them. The proved industries of the country, which they have chiefly affected, will, in the main, go ahead under the pressure of the general recovery of trade, and the spread of risk provided by the Unit Trust principle will be an added safeguard against the effects of a tax apparently designed to penalise development.

## Important Ancient and Modern Pictures and Drawings of The British and Continental Schools

the property of

**LEONARD GOW, Esq., D.L., LL.D.**

Deceased; Camis Eskin, Dunbartonshire



A Woody Landscape with a Pool

by Meindert Hobbema.

Which (by order of the Executors) will be sold at auction by Messrs.

**CHRISTIE, MANSON & WOODS**

At their Great Rooms, 8, King Street, St. James's Square, London, S.W.1

**On FRIDAY, MAY 28, 1937**

Plain Catalogues free on application, or with 25 illustrations, price 10/6

Telephone: WHitehall 8177.

Telegrams: "CHRISTIART, PICCY, LONDON."



# This England . . .



"Old Harry"—near Swanage

**I**N little ships upon great waters Drake and his kind learnt their seamanship; and still do tiny English tramps go "*coastwise—cross-seas—round the world and back again*" in order that the tides of our business may flow smoothly. Tradition rules the Merchant Marine as in all things the English do well, even to the brewing of their beer. A tradition older than Drake indeed, governs the brewing of your Worthington, a beer favoured by merchant and mariner alike.





# Of Interest to Women.



## Fashions that Please.

A few more days and the Coronation will have taken place. Women have chosen their dresses and wraps for the functions that have been arranged during the month of May and are contemplating modes for the opera, Ascot and garden parties. Organza is being used for garden party frocks; sometimes they are striped, the skirts and sleeves being full, while at others they are perfectly plain with a straight silhouette. Soft printed chiffon dresses have panels of lace, and there are others entirely composed of this material. The coatee still pursues the even tenor of its way, in many instances reinforced with a fluted basque, the sleeves being long and tightly fitting.

## No Pins—No Elastic.

It is to Harrods, Knightsbridge, that women must go who want to know all about the Agnès hats, that need no pins or elastic to keep them in position. Those of feathers seem to be miniature affairs which are held in position by a new device and can, in consequence, be adjusted at unexpected angles. Again, there are others that suggest ears of ribbon; then the floral affairs must be mentioned. It is impossible to describe the shapes in words—they must be seen. There are more serious models with shady brims simply trimmed with ribbon; they dip in front and can be arranged in any manner most flattering to the wearer. A feature is likewise made of "procession" hats, which cast becoming shadows across the face and do not interfere with the view of those seated in the rear.



## Alpaca and Wool Chenille.

Doubtless many often wonder how women managed their dress allowance ere the "Garibaldi" arrived in the days of Queen Victoria; it was the forerunner of the modern jumper and cardigan. To Liberty's, Regent Street, must be given the credit of those pictured. The jumper and cardigan at the top of the page on the left are expressed in wool chenille; in many colours, they are thirty-two shillings and sixpence each. The cardigan at the base is of alpaca enriched with embroidered flowers, and of it one may become the possessor for fifty-five shillings and sixpence.



## Suits that are Different.

There is nothing that appeals to Englishwomen more than a perfectly fitting and finished coat and skirt; therefore it is splendid news that Liberty's are making a feature of the same. Perfectly practical is the coat and skirt in the centre of the page. The *marron glace* skirt is knitted and so is the coat, of a pale *café au lait* shade. The latter is worked in a chess-board design, reinforced with four pockets, and costs six pounds, nineteen shillings and sixpence. The suit on the right is of hand-woven tweed with plain skirt and striped coat. It is just the thing for the country or travelling, and as in these days price has to be considered, it must be stated that it is eight and a-half guineas. Furthermore, there is an infinite variety of *Erose crêpe* blouses, which wash remarkably well.



## Frocks and Smocks.

Liberty's smocks are extremely attractive, the colour schemes different and elusive. They may be divided into two categories; one includes those endowed with the characteristic features of dresses, the other those known by the name of "artist's." It is one of the latter that is pictured on the left of this page. Carried out in printed shantung or Tyrian silk it is three guineas; nevertheless, there are others for twenty-nine shillings and elevenpence. By the way, there is an extremely interesting brochure, sent gratis and post free, illustrating *Inexpensive Frocks*. For three and a-half guineas there are Tyrian silk sports dresses, and, for the same price, printed *Sungleam* frocks which have been created for the fuller figure and so are cut on slimming lines.





## English Complexion

This is an English year in Paris and New York as well as in London. The English beauty is the beauty of the season. Her favourite colours, chosen to accentuate her clear complexion, are the mode. To help you achieve her delicate, fragile loveliness, Miss Arden has devised the new "English Complexion" make-up. *Make-up requirements:*—Powder foundation—Naturelle Lille. Lotion; Rouge, Lipstick, Nail Varnish—Coquette; 1st Powder—Ardena Mat Foncé; 2nd Powder—Japonica 'Lysetta'; Eyeshado—Gris Brun and Bleu Vert, with Black Cosmetique to complete the effect. But beneath the make-up you must have a flawless skin. Keep it fresh and young by faithfully using these essential preparations for **CLEANSING**: Venetian Cleansing Cream; 4/6 to 22/6 **TONING**: Ardena Skin Tonic; 3/6 to 75/- **SOOTHING**: Ardena Velva Cream; 4/6 to 22/6 Orange Skin Food; 4/6 to 35/-

# Elizabeth Arden

Elizabeth Arden Ltd

25 OLD BOND STREET LONDON WEST ONE



## THE PLAYHOUSES.

### "BLACK LIMELIGHT," AT THE ST. JAMES'S.

WHEN a middle-class husband shares a seaside bungalow with a little shop girl he is, by all the rules of the drama, a potential murderer. Mr. Gordon Sherry has wisely avoided the obvious. The finger of suspicion is pointed so clearly at Peter Charrington, faithless husband and moral coward, that the most unsophisticated playgoer will immediately take his innocence for granted. The character of the betrayed wife is very well drawn; she learns of her husband's infidelity without hysteria. She may have no great love for him, but her quiet affection never wavers; she accepts his weaknesses and tries to shield him from the consequences of his folly by every means in her power. Miss Margaret Rawlings plays the rôle of the wife magnificently. Here was no stage character who has no life save from behind the foot-lights; here was a typical wife facing what is, happily, an unusual situation. The scene in which she kneels by her slumbering husband's side has great pathos, the more so because of the restraint displayed. The "confession scene" is "theatre," but extremely good theatre, and gives Miss Rawlings the opportunity to display her versatility. The husband relates the incidents that occurred in the bungalow before the murder, and what in the film world is known as a "flash-back" shows us the actual scene. Miss Rawlings doubles the rôle of the little shop girl; with such verisimilitude that she might have stepped from behind the counter of the nearest department store.

There was no adenoidal inflection; no dropped aitches; no aggressive vulgarisms. Her "revealing" bathing costume was perfect in its "three-and-elevenpenny" style. Miss Rawlings' Kitty O'Shea in "Parnell" won great praise; her performance in this play is even better. The third act is sheer melodrama, with its "baited trap," darkened room, and unexpectedly flashing lights, but it is vastly entertaining, and it can be said that the play holds the interest throughout. Miss Ethel Coleridge gives an amusing impression of the housekeeper, and Mr. Lawrence Anderson contrives to suggest a villainous solicitor without giving too much away before the *dénouement*.

### "AND ON WE GO," AT THE SAVOY.

The element of surprise is usually sadly lacking from a revue, so that Miss Marie Löhr's début in this type of entertainment may be said to supply a long-felt want. She displays unsuspected gifts of burlesque, and her dancing of the can-can has everything this dance is supposed to have. Miss June Knight shared the honours of the evening: she has humour, grace, and a pleasing singing voice. Mr. Charles Heslop is immensely funny in his exposition of golf, and his impression of a senile stage-door "Johnnie" brings the Naughty 'Nineties to life again. There are a few dull spots in this revue, but on the whole it is a bright and lively show.

## THE WORLD OF MUSIC.

### NEW OPERAS AT COVENT GARDEN.

THE second night of the Covent Garden Coronation Opera season was devoted to the first performance in England of one of the most famous of modern French operas, the "Ariane et Barbe-Bleue" of Paul Dukas, who died last year. Dukas was a contemporary of Debussy, who was his senior by three years only, and his reputation stands next to Debussy's in modern French music. He was not a prolific composer, being highly self-critical and a man of great taste and intellectual distinction. "Ariane et Barbe-Bleue" is his only completed opera, and it holds its place with "Pelléas et Mélisande" as one of the two most notable contributions to modern opera made by French composers.

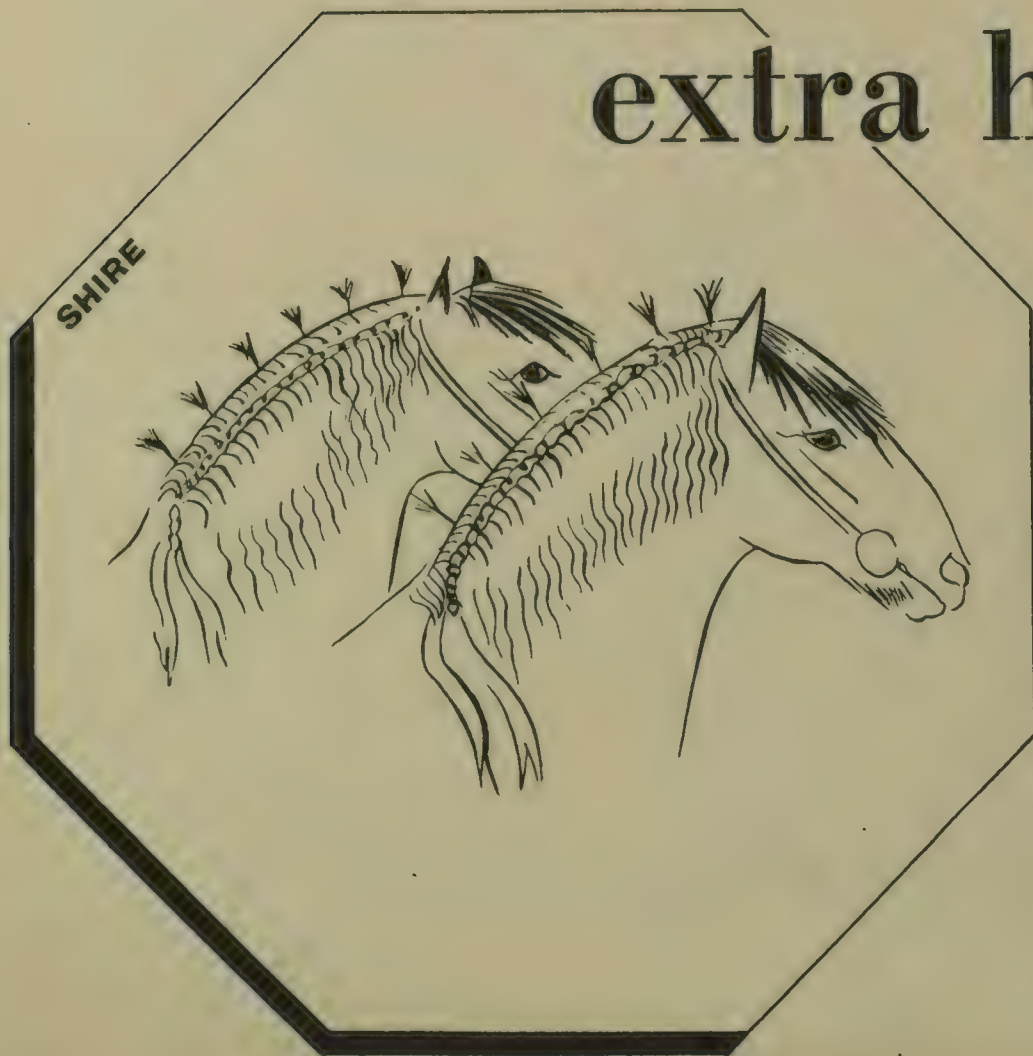
For a work of such importance, it has been a long time coming to London, as its first performance took place in Paris in 1907 and it has been performed all over the world, including New York and Milan. The present production has been brought over from Paris and was conducted by M. Philippe Gaubert. The libretto, taken from the well-known play by Maeterlinck, has a dream-like, symbolical character resembling "Pelléas et Mélisande," and this is admirably represented in the music, which is of extraordinarily fine texture and consummate craftsmanship, but with a firmer tone and a less impressionistic character than Debussy's opera. Nevertheless, it belongs to the impressionistic school of composers, and it requires a

genuine musical taste to appreciate its subtleties and beauties, since it is devoid of all bludgeoning effects. Those who demand "strong" theatrical situations in opera will not find "Ariane et Barbe-Bleue" much to their taste, as it is atmospheric, reflective, and idealistic in character, Ariane symbolising the higher human quality of pity struggling for development out of the lower emotions. It is an opera with one part which dominates the action throughout, the part of Ariane, which on this occasion was taken by Mme. Germaine Lubin, who proved herself to be a magnificent singer and a fine actress. Indeed, it is a long time since Paris has sent us such a fine artist.

In complete contrast to "Ariane et Barbe-Bleue" was Donizetti's famous comic opera "Don Pasquale," which was revived on the third night of the season. It is the custom in certain circles to belittle Donizetti as a superficial composer, but this judgment is much more superficial than was Donizetti himself, who has been unduly disparaged by indiscreet partisans of Verdi. Actually, Donizetti was, like many of the great Italian composers, a very learned musician, and wrote a "Miserere" and "Ave Maria" in strict ecclesiastical style for Vienna, for which he was crowned Hof-compositeur and Kapellmeister. "Don Pasquale" is not only an extremely gay and amusing opera (and it kept the Covent Garden audience continually amused and delighted on its opening night), but it is full of invention and beautifully instrumental, so that it sounds to-day quite as fresh as ever. Also, it is very even in quality, there being no *longueurs*, while the concerted numbers and the wonderful chorus in the last act rise to an extraordinarily high level. It had the advantage of an excellent cast in Umberto di Lelio (Don Pasquale), Dino Borgioli (Ernesto), Biasini and Octave Dua, but the Norina of a new Italian coloratura soprano, Mme. Favero, was the outstanding success of the evening. She is a most engaging actress and one of the most brilliant sopranos of her kind that we have heard at Covent Garden for many years. Francesco Salvi conducted well, but he allowed the orchestra to be a little too noisy at times.

Of "Parsifal" I need only say that this production under Fritz Reiner, with Kerstin Thorborg as Kundry and Torsten Ralf as Parsifal, is absolutely first-rate and the best "Parsifal" we have had for many years at Covent Garden. W. J. TURNER.

# TWO extra horse-power



WITH



BECAUSE IT

## Banishes Pinking

If yours is, for example, a 12 h.p. car, and you are using an unsuitable petrol which causes "pinking," your engine is probably developing only 10 h.p.

By changing over to "BP" Ethyl you can banish "pinking" and get two extra horse-power. This is because "BP" Ethyl is specially made to suit the modern high-compression engine.



# What do you know of our Czechoslovakia?

**Its location in Europe—its capital—its curative spas—its unique sporting facilities—its majestic mountains and unique scenery—its romantic history and atmosphere—ITS CHARM AS A HAPPY, UNSPOILT HOLIDAY LAND!**

You may find some difficulty in answering these questions. Ask your friends in the train, in the club, or members of your own family—but first, be primed with all this information.

## "CZECHOSLOVAKIA: A NEW HOLIDAY GROUND"

This fascinating booklet, now in the press, will tell you of the attractions our country has to offer—it will show you how easy and inexpensive it is to spend a holiday with us.

Come to Czechoslovakia this summer. You will find it truly a land of infinite variety, a country to enchant you . . . Prague, our hundred-towered and picturesque, centuries-old capital . . . Brno, Bratislava and other romantic towns retaining all that charm of the past peculiar to our country . . . fashionable spas and health resorts, famous the world-over as centres of healing and social gaiety — Carlsbad, Marienbad, Pistany, etc.

No lover of beauty could fail to be moved by the unique charm of our landscape . . . verdant valley and majestic mountain . . . rich orchards, splendid gardens and leafy woods . . . a lovely, rolling, open countryside dotted with pink-washed villages . . . blue lakes reflecting in their limpid waters the ruins of ancient castle or monastery . . . the alluring charm of the ancient hills of Bohemia . . . the wilder grandeur of the mountains of Slovakia . . .

Woods and forests abundantly stocked with game big and small, and rivers teeming with trout and grayling, have long made our country a sportsman's paradise . . .

And if your palate is at all enterprising, we have much to offer you in the realm of wonderful old beers and wines and appetising dishes!

Here are two examples of what a holiday would cost you—

**Tour of Czechoslovakia—**

**16 Days—£29.5.0 Fully inclusive.**

**Stay at a resort—**

**15 Days from £15.7.6**

*Everywhere in our country you will find all that charm of novelty and fresh experience, together with a pleasing absence of formality that betoken a completely enjoyable holiday. So—*



*Come this Summer to*

# Czechoslovakia

*For descriptive booklet and travel information apply to*

THOS. COOK & SON LTD., Berkeley St., London, W.1, OR THEIR LONDON AND PROVINCIAL BRANCHES



## WONDERS OF THE PARIS EXHIBITION.

By EDWARD E. LONG, C.B.E., F.R.G.S.

NOW that considerable progress has been made in the work of erecting the vast number of buildings which will make up the great Paris Exhibition to be opened this month, and to remain open all the summer, it is possible to give details regarding some of the wonderful

surface, on which there will be a thin layer of oil sprinkled with gold dust, a multi-coloured shimmer-effect will be created on the waters of the Seine. Streets will be lit axially and by means of flood-light close to the ground; at the foot of the Trocadero and the two galleries of modern art, water mirrors and cascades will glitter like jewels, and the trees about them, flood-lit from below, will figure in striking contrast with the haze of pale-gold radiance emanating from adjacent buildings. Rising in

the Exhibition's centre, the famous Eiffel Tower will serve as a gigantic pivot in the midst of this feast of light, appearing now as an elusive phantom tower of white, now as a graceful spire of filigree against the opalescent mists of the sky, while a gigantic lamp, from its first arch, diffuses waves of colour lighting the whole Exhibition. A wonder of

Machines of 400 horse-power will enable this to be done, and from the four corners of the tower, every night, a shower of snow, illuminated by powerful searchlights, will fall.

In the great aquarium, which is to remain as a permanent feature, some of the rarest of the world's fishes are to be shown. There will be a reproduction of a famous subterranean torrent of the Pyrenees, and in a transparent octagonal basin, containing 300 tons of water, native pearl-fishers will dive among the rocks, and divers with modern equipment will give displays. Here, too, will be shown the new under-water sport of river-bed walking, with a light mask and bottles of oxygen, and a lead weight fixed to the chest. It may be explained that patrons of this sport rise to the surface merely by discarding their lead-weights. A feminine "wonder," which will doubtless prove to be one of the greatest attractions of the Exhibition, will be the attempt, in the Palace of Ornament, to show the fluctuations of fashion throughout the ages by means of superimposed and constantly changing designs, forming a pictorial record of woman's wear from the flowing tunic of a Helen of Troy, to the frills and exaggerations of the costume of a Catherine de Medici, or even as strange-looking a figure as a fashionable woman in the year 1900!

Although not "wonders," many things of great beauty and special interest will be exhibited in the various pavilions of the French Regions and France Overseas, and of the other countries of the world.



THE TRANSFORMATION OF THE TROCADERO FOR THE PARIS EXHIBITION: A MODEL OF THE BEAUTIFUL NEW BUILDINGS, AT THE FOOT OF WHICH (IN THE CENTRAL BASIN) WILL BE CASCADES OF WATER AND FANTASTIC LIGHTING EFFECTS AT NIGHT.

things these buildings will contain. Since modernity is the keynote to the Exhibition, it is but natural that there should be a Palace of Discoveries, and among its wonders there will be an immense artificial rainbow, in the optics department, forming a triumphal arch of light, emanating from powerful projectors, playing on some 600,000 balls of glass. Then the world invisible—the realms of ultra-violet and infra-red light—will be revealed by the greatest spectagraph in existence. Elsewhere, by means of magic mirrors, the visitor will experience the illusion of being surrounded with smoke, whilst flames dart from his mouth! Passing to the domain of beauty, an artificial sunset, with all its glorious colouring, will be shown, and an astronomical "wonder" will be a cinematographic representation in the Planetarium, of close-up movements of the planets, and some of the stars.

The Exhibition should be a marvel of beauty by night, since buildings will be lit indirectly, with soft lights, setting off their architectural lines, the falling water of the various fountains will be transformed into liquid silver and gold, and by means of the play of searchlight on the river

electricity will be seen in the guise of the most powerful electric machine in the world—a gigantic cylinder-shaped glass case, twenty-five metres (82 ft.) in diameter, inside which there are two columns twelve metres (39 ft.) in height, each topped by a sphere three metres (nearly 10 ft.) in diameter. These two spheres form two charged poles, negative and positive, between which electric sparks will flash, under a tension of five million volts, ten feet long! A very novel wonder will be that of the 150-ft.-high tower of the Cold Storage Pavilion, which will be covered with snow during the whole period of the Exhibition.



IMPRESSIVE ARCHITECTURE FOR THE BUILDINGS OF THE GREAT EXHIBITION IN PARIS: A MODEL OF ONE OF THE MUSEUMS OF MODERN ART, WITH DECORATIVE STATUARY AND BAS-RELIEFS.

## OLD CHINESE PORCELAIN AND WORKS OF ART



Jar and Cover, porcelain, with decoration of equestrian figures in procession outlined in fillets of clay and glazed turquoise, yellow and aubergine on a dark blue ground. Height with stand 21½ ins. Ming period.

**BLUETT & SONS**  
48, DAVIES STREET

Telephone: MAYfair 4018.

W.1

Cables: "Chineceram, Wesdo," London.

## "HISTORY IN GLASS"

APRIL 26th—MAY 28th



A Giant 'Nelson' Goblet

At  
No. 10  
DOVER  
STREET  
W.

At  
No. 10  
DOVER  
STREET  
W.

AN EXHIBITION OF ROYAL, HISTORICAL,  
POLITICAL AND SOCIAL GLASSES

BY

*Arthur Churchill, Ltd.*

(34, HIGH STREET, MARYLEBONE, W.1)

Descriptive catalogues, 200 Illustrations, 5/-, 10/6 and 21/- (De Luxe)



# BUDAPEST - SPA

the  
World's  
Greatest  
Health  
Resort.



In beautiful Budapest Spa one takes the cure... amid brilliant social life. In the gay and entertaining city with its glorious scenic background, one enjoys every advantage of up-to-date equipment.

Budapest Spa boasts eighty radio-active springs. The Spa establishments, renowned for their treatment of many kinds of disorders—especially the Rheumatic Group—are the last word in comfort and efficiency. There are also extensive facilities for swimming and other outdoor amusements.

Full particulars may be obtained from:

**THOS. COOK & SON, LTD.**

Berkeley St., London, W.1, and Branches

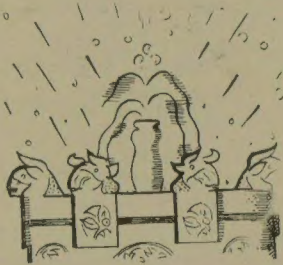
**DEAN & DAWSON, LTD.**

81, Piccadilly, W.1, and Branches  
and all travel Agencies.

Travel to Budapest Spa  
is easy and  
Reasonable in Price

Treatment in Budapest,  
including accommodation  
at Spa Hotel,  
sightseeing, tips, taxes,  
and 2nd class ticket  
from London costs only

2 weeks - £28 . 16 . 6  
3 weeks - £33 . 12 . 6



## Bermuda

"All travelling becomes dull in exact proportion to its rapidity," wrote Ruskin. Perhaps that is why the leisurely transportation available in Bermuda is such a delightful experience.

For in these warm and peaceful islands no motor cars are allowed. Visitors wend their way along the white coral roads by carriage or bicycle, so that the masses of Easter lilies, of oleanders and hibiscus and the serene views of crystal water are never blurred by speed.

Visitors will also appreciate the joys of yachting, moonlight sailing, fishing, tennis, golf and outdoor dancing in a climate that is equable and pleasant the whole year round.

A round trip to Bermuda costs as little as £36.

Full information from your Travel Agent, or the Bermuda Trade Development Board, 329 High Holborn, London, W.C.1.



## Rest in the Sun— out of the Wind

A sunshine room designed by Boulton & Paul is the most delightful and useful thing to have in the garden. You can work, read, lounge and have your meals in it. Many designs. Write for catalogue 982.



**BOULTON & PAUL LTD., NORWICH**

LONDON: HORSEFERRY HOUSE, HORSEFERRY ROAD, S.W.1.

# CROWN THE SEASON with a CRUISE



## EMPRESS OF AUSTRALIA

**JULY 10** (from Southampton).—Norwegian Fjords, Northern Capitals and U.S.S.R., visiting Bergen, Ulvik, Eidfjord, Stockholm, Leningrad (for Moscow), Helsingfors, Travemunde and Copenhagen.

20 days. Minimum Rate: 36 Gns.

yacht-like and luxurious, large and steady, famous the world over. Large airy staterooms, magnificent lounges, ample deck-space, Pompeian and outdoor pools, Gymnasium, Promenades, etc. First class only. Membership limited.



**JULY 31** (from Southampton).—The Dalmatian coast, Greece and Turkey, visiting Algiers, Dubrovnik, Kotor, Corfu, Athens, Istanbul (Constantinople) and Gibraltar.  
21 days. Minimum Rate: 36 Gns.

Also Sept. 25 (from Southampton) to Greece, the Holy Land and Egypt.  
25 days. Minimum Rate: 43 Gns.

"In the Gulf of Kotor."

Photo: Yugo-Slav Express Agency

For Further Particulars—Your Local Agent, or

# Canadian Pacific

WORLD'S - GREATEST - TRAVEL - SYSTEM

Trafalgar Square, London, W.C.2 (Whitehall 5100) and 103, Leadenhall Street, E.C.3. Liverpool, Southampton, Bristol, Birmingham, Manchester, Newcastle, Glasgow, Dundee, Belfast and Dublin.



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

PRIVATE car owners will not feel aggrieved at the latest regulations issued by the Minister of Transport. They apply more to commercial motors than passenger cars as far as fitting windscreen-wipers and speed indicators is concerned. Also, the ban on hooting between 11.30 p.m. and 7 a.m. is a comfort device—for sleeping people—by its extension to all roads in the 30-mile-an-hour-limit area, whether lighted or unlighted. Considerate motorists did not sound the horns of their cars where dwellings existed, so they will not alter their usual ways after May 31, when this regulation comes into force. At that date also "syrens, gongs and bells" are banned except for police, fire brigade, salvage corps vehicles and ambulances. As a matter of fact, few cars ever carried bells. Wise motorists usually have a dog whistle in their kit to use as a warning signal should the electric horn break down, but except for an occasional freak motorist, such devices as those banned are not used by the ordinary car owner. The regulation which will affect many car owners is that "dangerous mascots, sharply pointed and of such a design or carried in such a position as to cause injury in a collision," are banned from Oct. 1. On that date, also, trailers will have to carry the letter T on the back panel or by the number plate as learners have to carry the letter L at present. Caravan-trailer owners will not see much harm in this new rule of the road, except the cost of buying the plate. Car owners generally will have to see that the speedometer on their car registers correctly within a 10 per cent. margin of error when a driver is exceeding 30 miles an hour or any other limit to which the vehicle is restricted when this new law comes into force on Oct. 1. As a matter of policy, they will not wait for that date, but have any adjustments made now without further delay, if such are needed.

One of the new regulations issued by the Minister of Transport is that police officers testing brakes and steering gear of motor-vehicles must do so in uniform. This will prevent any unauthorised persons halting cars pretending that they are police officers—as has been done. Referring to police testing of a car's controls, I do not suppose, unless a car looks unsteady on the road or the driver cannot pull up in a reasonable distance before a constable's eyes,

that much promiscuous testing of brakes and steering gear will be done. At the same time, the regulation is for the safety of the user of the car as well as the general public, so no sane motorist would take a car out on the road with inefficient brakes or defective steering. The trouble is that people who use their cars daily often postpone those adjustments which are necessary, and then something happens and they get into trouble with the police on account of this neglect.

## BOOKS OF THE DAY.

(Continued from page 738.)

"for the historian or antiquarian, but for general readers who, like myself, intend to enjoy the Coronation and feel it necessary to know something about it."

Somewhat similar in scope and aim is "THE CORONATION BOOK." The History and Meaning of the Ceremonies at the Crowning of the King and Queen. By William Le Hardy, F.S.A. Illustrated (Hardy and Reckitt; 2s. 6d.). The author mentions that he and his firm (who are described as record agents) are novices in publishing, but they need not apologise for this book, which is well printed, while the illustrations from old engravings give a picturesque idea of bygone Coronations.

Here I may recall also a book (published some little time ago) which sets forth in its historical significance the religious side of the ceremony, namely, "THE ENGLISH CORONATION SERVICE." Being the Coronation Service of King George V. and Queen Mary, with Historical Introduction and Notes, with Extracts from *Liber Regalis* and Accounts of Coronations. By Edward C. Ratcliff, Fellow of Queen's College, Oxford (Skeffington and S.P.C.K.; 5s.). The author traces details of English Coronation ritual from the sixth century. He recalls that in 1901 the then Archbishop of York claimed to crown the Queen, and, though the claim was never decided, King Edward VII. consented and the Archbishop of Canterbury concurred. Queen Alexandra was therefore crowned by the Archbishop of York. In 1911, however, this precedent was not followed, and the Archbishop of Canterbury crowned Queen Mary.

Of irrefutable authority is "THE CROWNING OF THE SOVEREIGN OF GREAT BRITAIN AND THE DOMINIONS OVERSEAS." A Handbook to the Coronation. By Jocelyn Perkins, F.S.A., Sacrist of Westminster Abbey. With seventeen illustrations (Methuen; 5s.). The author himself took part in the Coronations both of Edward VII. and George V. Likewise of great interest at the present time is his previous book, "WESTMINSTER ABBEY, THE EMPIRE'S CROWN." The present volume includes interesting contemporary descriptions, by eye-witnesses, of bygone

Coronations, among others those of Charles II. by Samuel Pepys, and William IV. by Macaulay.

The last two books mentioned, being by men of scholarship, are naturally free from an error which I find in several popular productions by writers of weak, or non-existent, Latinity—the use of the word "Regalia" as a singular noun. As Calverley might have said, our rude forefathers deemed it neuter plural. Such is the price we pay for neglecting the Classics in education!

At the eleventh hour arrives another book demanding mention, which must perforce be brief. It is "KING EDWARDS OF ENGLAND." By Elizabeth Villiers, author of "Our Queen Mothers," "Love Stories of English Queens," and "Alexandra the Well-Beloved." With eighteen illustrations (Melrose; 12s. 6d.). This work recounts (in the words of its sub-title) "their loves and hates, their strange experiences and high adventures, the glammers and splendours, the triumphs and tragedies of their reigns." From Edward the Elder to Edward VIII., the Kings of that name make a team of eleven.

C. E. B.

## "RESTLESS JUNGLE."

(Continued from page 755.)

The big cats should not be permitted to kill off the antelope to the point of decimating the herds, and thus diminish their own normal food-supply. On the other hand, if for any reason the lions and leopards are reduced unduly by artificial means, then there is no salutary deterrent to the survival of the unfit. It has been proved beyond contradiction that it is most unfortunate biologically for any herd or family to harbour the decrepit and diseased. No compassion for the aged exists in jungle land."

That is why Mrs. Akeley, armed only with cameras, was able to record many fine specimens of animals that flourished even in "artificial" times and continue to flourish, and of animals that, not so long ago, were in danger of extinction by bullet, assegai, and trap. The list of the "sights" she saw is too long to more than indicate here, but it may be remarked that it includes the magnificent greater koodoo, "royal game in almost every part of Africa"; giraffes, only fifteen of which survived the Boer War; Burchell's zebra, bad "sitters" to eager photographers; baboons; lions, normal and mating; leopards, cheetahs; wart-hogs who "would never take a prize in a beauty competition"; birds in dense flocks, and many another creature familiar to the majority only in zoological gardens or mounted in museums.

Of such is "Restless Jungle"—with many illustrations, and masterly illustrations at that. None interested in more or less primitive man and entirely primitive beast should fail to read it; none reading it will deny its freshness, its value, and its fascination.

E. H. G.

## THE GYRATIO

The ancient Coronation custom of the Gyratio was performed in older times by the head men of the tribe or nation. They raised the elected king or chief on a shield and exhibited him to his assembled subjects.



CUSTOMS THAT  
TIME HAS  
HONoured

TIME marches on. But not where the finest Liqueur Scotch Whisky is concerned. Time stood still while The "Antiquary" was brought to mellow perfection. The cultured palate will deeply appreciate its flavour, whether it be taken with water or soda.

Make it your Home Whisky!

The  
"Antiquary"  
THE FIRST OLD LIQUEUR SCOTCH WHISKY



Supplied only in quarts and magnums. Sold everywhere at home and abroad. If any difficulty in obtaining Supplies, please write Sole Proprietors, J. & W. Hardie, Scotland.

## VIAREGGIO (Italy)

LIDO DI CAMAIORE—MARINA DI PIETRASANTA—FORTE DEI MARMI  
16 miles of sunny beach. 150 hotels and boarding houses.

Season: MAY-OCTOBER

TAKE ADVANTAGE OF CHEQUES AND LETTERS OF CREDIT IN TOURIST LIRE  
THE £ IS NOW WORTH 60% MORE. HOTEL AND PETROL COUPONS.  
50%-70% REDUCTION ON RAILWAY FARES.

For information, apply to: E.N.I.T., 38, Piccadilly, London, W.1; E.N.I.T., 14, Park Circus, Glasgow; Ente di Cura, Viareggio (Italy) or to any Travel Agency.

## Let Illustrated Newspapers Help You when You go to Paris & Berlin

AT the PARIS Offices of "THE ILLUSTRATED LONDON NEWS," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS," 65 and 67, Avenue des Champs Elysées, and at BERLIN, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of these publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

All Continental Business Enquiries should be addressed to:

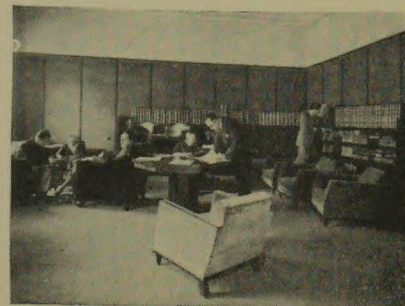
## PARIS OFFICE:

65-67 Avenue des Champs Elysées for

France, Channel Islands, Monaco, Belgium, Holland, Switzerland, Italy, Spain, Portugal, Austria, Czechoslovakia, Hungary, Yugoslavia, and the Balkan States.

## BERLIN OFFICE:

Kurfürstendamm, 32 for Germany, Scandinavia, the Baltic States, Russia and Poland.



The ILLUSTRATED NEWSPAPERS Reading Room in Paris



## CONTINENTAL HOTELS

## AUSTRIA

Semmering—Grand Hotel Panhans—World-rmwd. hotel of the Austrian Alps. 60 miles from Vienna. Sports. Cures. Casino de Jeu. Pension 15/- up.

Hotel Erzherzog Johann of historic fame, situated on the Semmering Pass and centre of sports. Modern comfs. Pens. 10/- up. Same man. as Grand Panhans.

## CZECHOSLOVAKIA

Prague—Metropol Hotel "Zlata Husa." (Golden Goose)—Modern comfort, homelike, best food, centre of Eng.-speaking visitors and their friends.

Franzensbad—C.S.R. Hotel Königsvilla—The best place for Rheumatic-Heart complaints and women's functional disorders. Prospectus.

## FRANCE

Antibes—Hotel du Cap D'Antibes—Pavillon Eden Roc  
Winter and Summer residence.

Beaulieu-sur-Mer—Betw. Nice & Monte Carlo. Bedford Hotel. 1st class. Full South. Sea. Tennis. Garage. Park. Pension from Frs. 55.

Cap-Martin—Cap-Martin Hotel.—Free bus service with Monte-Carlo & Menton. Tennis. Swim. Pool. 15 ac. priv. Park. Incl. fr. 70 frs. with bath fr. 85 frs.

Le Touquet—Hotel des Anglais—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.

Le Touquet—(P. de C.)—Golf Hotel.—Facing Links. Visitors have privilege of daily green fees. Open until October.

Le Touquet—Hotel Regina—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Attractive inclusive rates.

## GERMANY

Baden-Baden—"Bellevue"—The well-known first-class family hotel in 5 acres own park. Most reasonable rates. Prospectus.

Baden-Baden—Brenners Parkhotel—Family Hotel de Luxe, facing river, next Casino. Theatre. Sporting Grounds. Pension from 14 Mk.

Baden-Baden—Hotel Europe—Most beautiful position opposite Casino. Modernly renovated. 200 beds. Rooms from RM. 4. Pension from RM.10.

Baden-Baden—Hotel Frankfurter Hof—Wholly renovated. Facing Kurpark; a home from home. Manager's wife English. Prices moderate.

Baden-Baden—Holland Hotel. 150 beds, large park, close Casino, Pension terms: RM 11 upwards. Personal Management: H. A. Rössler.

Baden-Baden—Hotel Stadt Strassburg—Fr. Hoellischer. First-class family hotel. Full pension from RM. 9.

Baden-Baden—Brenners  
Stephanie Hotel.

Bad Kissingen—Staatl.—Kurhaushotel—World-renowned house.  
Mineral baths in hotel. Garages.

Bad Kissingen—Hotel Reichshof—Distinguished Family Hotel.  
Garage. Opposite Park.

Bad Nauheim—Hotel Augusta Victoria—Situated directly opposite the Baths. Park. Every comfort. Full pension from R.M. 9.

Bad Nauheim—The Carlton—Old established, comfortable, thoroughly up-to-date, exceptional position by park. 20 yards from baths.

Bad Nauheim—Jeschke's Grand Hotel.—The leading hotel. Open as usual, but better than ever. Special reduced rates in 1937.

Bad Nauheim—Der Kaiserhof—First-class hotel. Large garden facing baths and Kur-park. 150 rooms, 50 baths. Pension from RM. 11.

Bad Nauheim—Palast Hotel—Most beautiful position facing the Kur-park and Baths. Ex. cuisine. Special diets. Pension from RM. 10

Bad Nauheim—Hilbert's Park Hotel—First-class Family Hotel. Unique location in quietest position of the Kur-Park opposite. Baths and Springs.

Bad Schwalbach (Taunus)—Staatl. Kurhotel. Every room with private toilet and balcony. Built 1931. Terms from RM. 10/50.

Cologne—Hotel Comœdienhof—Nr. Stn. & Cath. New wing Dec. 1936. Rms. fm. RM 4, lav. & toil. fr. Rm. 6, pr. b. fr. RM 8. Gar. adj. A. Grieshaber, Mgr.

Cologne—Excelsior Hotel Ernst—The leading hotel of Cologne.  
Opposite the Cathedral.

Cologne—Hotel Fürstenhof am Dom—Up-to-date renovated in 1937. Connected with Restaurant and Café. Director Otto Holl.

Cologne—Hotel Monopoli—Metropol—The modern home for travellers.  
First-class Restaurant.

Dresden—Hotel Bellevue.—The leading Hotel. Unique pos. on the river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

## GERMANY (Continued)

Frankfort-on-Main—Hotel Excelsior—Left exit of Central Station.  
300 beds, from RM. 4.

Frankfort-on-Main—Hotel Frankfurter Hof—Leading, but not expensive.  
Grill-room. Bar.

Frankfort-(on-the-Main)—Park Hotel—Near central Station. Famous for its Hors D'œuvres. Rooms from M.5. Garage and Pumps on the premises.

Garmisch Partenkirchen.—Hotels Gibson/Schönblick.—First-class houses. All modern comfort, near sporting grounds. Moderate terms.

Garmisch—Bavarian Alps—Sonnenbühl—Golf Hotel, facing the Zugspitze. First-class family hotel. Excellent Cuisine.

Heidelberg—Hotel Europe—First class.  
Quiet location in old park.  
Rooms from 5 RM.

Heidelberg—Black Forest—Hotel Reichspost—The Hotel for Personal Service, Comfort and Refinement in the Black Forest.

Hundseck nr. Baden-Baden—Kurhaus & Restnt. Hundseck—(2952 feet). Sit. on the Black Forest. 160 beds. All mod. cmf. Pen. from RM. 7 to RM. 9

Leipzig—Hotel Astoria—The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung, Coun. of Com.

Munich—Grand Hotel Continental.—Where everyone feels at home. Quiet location. Moderate terms. Garage.

Munich—Hotel Grunewald—Opposite central station.  
300 beds. Every comfort. Bierstube.

Munich—Hotel "Der Königshof" Karlsplatz—1st class. Central situation. 150 rooms. 50 baths. From 5 Mk. New Garage in hotel.

Nuremberg—Hotel Königshof—All comforts. Moderate prices. Situated the entrance of the old town. Opposite the station.

Sand—Kurhaus Sand—R.A.C. Hotel (2900 feet). Black Forest, near Baden-Baden. Lake and sun-bathg. fishg. Inclusive terms fm Mk. 6. Catalogues.

Stuttgart—Hotel Graf Zeppelin—Facing Main Station. The most up-to-date Hotel in South Germany.

Tribberg—Park Hotel Wehrle—THE Black Forest Home for English people. First class. Fully illustrated prospectus on demand.

Walchenseel—Strandhotel Fischer—Facing beautiful lake, Alps. Every comfort. Pension from 7 Mk.

Wiesbaden—Hotel Schwarzer Bock—1st-cl. fam. hotel. 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 9 Marks.

Wiesbaden—Hotel Nassauer Hof—World rmwd. Finest pos. opposite Park and Opera. Wiesbaden Springs. Patd by best Brit. Soc. Pen. from 12 Mk.

Wiesbaden—Palast Hotel—First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath-establishment. Pension from RM 10.

Wiesbaden—Hotel Rose—World-renowned Hotel, own bathing establishment. Patronised by English and American Society. Pension from Marks 11.

Wiesbaden—Victoria Hotel—First-class family hotel. Thermal baths, own spring. Garage. Pension from 8 Marks.

Wiesbaden—Hotel Vier Jahreszeiten (Four Seasons) Select home of Society. Best position opposite Kurhaus, Opera, Parks. Pens. from R.M. 12

## ITALY.

Rome—Eden Hotel—First-class. Splendid location in town's best quarter.

## SWITZERLAND

Geneva—The Beau Rivage—With its open air Restaurant Terrace on the lake fac. Mt. Blanc. Most comf. Prices reduc. Rms. from Sw. Frs. 6.50.

Geneva—Hôtel de la Paix—On the Lake facing Mont-Blanc. Close to pier and places of interest. Select but mod. in cost. Nice rooms from S. Fr. 6.

Lausanne—Hotel Meurice—On the Lake.  
100 beds. The best First-class hotel.  
Inclusive terms 10/- Garden. Garage.

Lugano—Adler Hotel—Near station, in own gardens facing lake, exceptional view. Rooms from Frs 3.50, Pension from 10 Frs. Garage Boxes.

Vevey—Hotel d'Angleterre—On the lake-side. Service terms from £4 0 0 weekly including Service. No taxes, large garden.

## YUGOSLAVIA

Bled, on Lake Blejsko-Jecero. Grand Hotel Toplice. 1st Cl. Htl. Splnd. pos. on Lake. Thrml. Swim. Pool. Enq. Yugo. Ex. Agency, 25, Cockspur St. Ldn. S.W.1

# THE ILLUSTRATED SPORTING & DRAMATIC NEWS

## THE KING as a SPORTSMAN

by the Men who have  
Hunted, Shot, and played  
games with him

• • •

An unique and exclusive  
Set of Biographical Sketches.

(many hitherto unpublished photographs)

• • •

A specially painted portrait of  
HIS MAJESTY IN THE  
HUNTING FIELD  
in full colours  
and many other pictures in colour

# CORONATION NUMBER

OUT MAY 7 — ONE SHILLING

NICE +  
ATLANTIC +  
HOTEL +

Newest first-class Hotel, Central Situation on the  
Boulevard Victor-Hugo, close to Sea and Casino  
200 ROOMS MOD. TERMS CONNECTING ANNEXE  
HOTEL DU RHIN  
Rooms from 25 francs Own GARAGE with lock-ups  
Convenient headquarters for the French Riviera

## BRITISH HOTEL

KESWICK - on - DERWENTWATER (English Lakes)  
Most interesting centre for Scenery and Excursions.  
Leading hotel in the district - THE KESWICK. Illustrated souvenir from  
J. and M. Wivell and Son, proprietors.



# Security

**O**PEN a credit account with Douglas Stuart and you not only obtain the best possible terms—but you can rely upon absolute security...

Even 25 years ago "Duggie" announced that he had £100,000 reserve. To-day that sum pales into insignificance beside the present enormous resources of Stuart House which through its Bankers ensures payment upon presentation of cheque, be it for £1,000 or even £1,000,000, with equal alacrity and without the slightest hesitation.

**"DUGGIE NEVER OWES"**

*Write to-day and open a credit account*

## Douglas Stuart

Ltd.

STUART HOUSE · SHAFTESBURY AVENUE · LONDON